

AN EXAMINATION OF MAJOR WORKS FOR WIND BAND: “HANDS ACROSS THE SEA  
MARCH” BY JOHN PHILIP SOUSA, “MICHIGAN'S MOTORS” BY THOMAS DUFFY, “IN  
THE FOREST OF THE KING: A SUITE OF OLD FRENCH SONGS' BY PIERRE LA  
PLANTE AND “YORKSHIRE BALLAD” BY JAMES BARNES.

by

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A REPORT

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Approved by:

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## **Abstract**

The following report details the research and analysis required for completion of the degree, Master of Music from Kansas State University. This project was culminated in the conducting performance by Candace Bailey of four pieces during the 2009-2010 school year. The symphonic, concert and combined bands of Shawnee Mission North High School in Overland Park, KS contributed time, skills and feedback for the successful performance of *Hands Across the Sea* by John Philip Sousa, *Michigan's Motors* by Thomas Duffy, *Yorkshire Ballad* by James Barnes and *In the Forest of the King* by Pierre LaPlante. Documentation of processes are detailed in lesson plans and critical evaluations of rehearsals. Analysis models were provided by the Unit Teacher Resource Guide, developed by Richard Miles, and the Macro-Micro-Macro score analysis form created by Dr. Frank Tracz.

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# **CHAPTER 1 - Introduction and Report Information**

## **Introduction and Statement of Purpose**

This report charts the process by which a band teacher analyzes, rehearses and performs literature. Areas of study include selection of literature, research and analysis of composers and selected works, and the planning and evaluation of rehearsals. By this process, I have studied and practiced methods to analyze literature and researched resources to facilitate the process of score study. This in-depth procedure has streamlined my teaching style by focusing on the details that will carry weight for students; history, composer's intent, imagery and structure. If the students find meaning in the piece they are rehearsing, they will take it upon themselves to inject feeling and depth into their performance. Teaching students beyond the notes of the page is teaching students the meaning of music. With the experience of playing meaningful music, students will synthesize the information into a search to find their own significance in music. In the future, I hope to use the processes recorded in this report to lend importance to a piece beyond notes and rhythms so students can access the depth of feeling needed for a more profound and substantive band experience.

## **Performance Information**

The four pieces examined were performed over the 2009-2010 school year by the symphonic, concert, freshmen and combined bands of Shawnee Mission North High School. The first piece, *Hands Across the Sea* by John Philip Sousa, was performed by the combined bands on December 10, 2009 at 7:00 PM at Youthfront Auditorium in Westwood, KS. *Michigan's Motors* by Thomas Duffy was performed on February 7, 2010 at 6:00 PM at Shawnee Mission North High School in Overland Park, KS. *In the Forest of the King* by Pierre La Plante was performed by the concert and freshmen bands at the Pre-Contest concert held at Shawnee Mission North High School on April 12, 2010. The final selection, *Yorkshire Ballad* by James Barnes was performed at Shawnee Mission North High School by the concert and freshmen bands on May 10, 2010 at 7:00 PM.

## **Music Examined**

The literature selected for performance and analysis in this report includes *Hands Across the Sea* by John Philip Sousa, *Michigan's Motors* by Thomas Duffy, *In the Forest of the King* by Pierre La Plante and *Yorkshire Ballad* by James Barnes. An historical analysis, the documentation of rehearsals and theoretical studies are included in this report.

## **Format of Analysis**

This report is formatted based on the article *Units of Teacher Resource Guide* by Richard Miles found in *Teaching Music Through Performance in Band, Volume 1*, page 33-39 edited by Richard Miles and Larry Blocher. The format consists of:

- Unit 1: Composer
- Unit 2: Composition
- Unit 3: Historical Perspective
- Unit 4: Technical Considerations
- Unit 5: Stylistic Considerations
- Unit 6: Musical Elements
- Unit 7: Form and Structure
- Unit 8: Suggested Listening
- Unit 9: Additional References and Resources

Unit 9: Additional References and Resources has been omitted in favor of a full bibliography at the end of the report. A Unit 10 has been included to document seating charts and Acoustical Justification. This report also includes a form documenting the theoretical score study known as the macro-micro-macro analysis form developed by Dr. Frank Tracz.



## Concert Program

### *Shawnee Mission North Department Winter Concert*

#### **Percussion Ensemble: Instructor: Kyle Kuckelman**

'Tis the Season.....Chris Brooks

Caroled Bells.....Chris Crockarell

#### **Combined Choirs: Director – Patrice Sollenberger, Accompanist – Amy Cramer**

Most Wonderful Time of the Year.....arr. Jerry Rubino

Over the River and Through the Woods.....arr. Donald Moore

Carol of the Bells.....Peter Wilhousky

While Shepherds Watched Their Flocks by .....arr. Hugo Jungst

*Chamber Singers, solo quartet: Julie Kirby, Kara Cornwell, Sam Mahr, Sean Foster*

Sleigh Ride.....arr. Hawley Ades

Go Tell It On the Mountain.....arr. Kirby Shaw

*Chamber Singers*

#### **Band: Directors – Chad Reed and Candace Bailey**

Hands Across the Sea.....John Philip Sousa. Arr. Fennell

Lux Arumque.....Eric Whitacre

A Christmas Festival.....Leroy Anderson

#### **Orchestra: Director – Karen Hensel**

Bring a Torch Jeannette, Isabella.....Arr. Chip Davis

Stille Nacht.....Arr. Chip Davis

Wizards in Winter.....O'Neill & Kinkel

*Eva Roebuck, cello solo*

#### ***Combined Band, Orchestra and Choirs***

FINALE: Christmas Sing-A-Long.....James Ployhar

**CHILI SUPPER PROGRAM**  
**SHAWNEE MISSION NORTH BANDS**  
**FEBRUARY 9, 2010**

**6<sup>th</sup> Grade North Area Honor Band**

Kingswood March	Paul	Halliday
Clarinet Jive	Michael	Story

**Seminar Jazz Band**

Lunch at the Spot	Dean	Sorenson
What a Band's Gotta Do!		Paul Clark
Don't Forget the Sunscreen		Dean Sorenson

**Jazz Ensemble**

Lady Mac	Elling	ton/Strayhorn
Feet Bone	Duke	Ellington
Always and Forever	Pat	Metheny
Spring Song	Pete	McGuinness

**Concert/Freshman Bands**

American Flourish	Robert	W. Smith
Adagio Cantabile	Beethoven/	arr. Daehn
Encanto	Robert	W. Smith

**Symphonic Band**

Cantique de Jean Racine		Gabriel Faure/ arr. Musgrave
Michigan's Motors	Thom	as Duffy
Folk Dances	Dm	itri Shostakovich/ arr. Curnow

**SHAWNEE MISSION NORTH HIGH SCHOOL**  
**SPRING CONCERT – BAND AND ORCHESTRA**  
**MONDAY, MAY 10, 2010**  
**SHAWNEE MISSION NORTH AUDITORIUM 7:00 PM**

**Percussion Ensemble**

Metric Lips Bela Fleck arr. Steinquest  
*Jordan Fowler, Kyle Herron, Katie Huddleston, Va Kutchko*

**Concert/Freshmen Band**

Yorkshire Ballad James Barnes  
Sunburst Erik Morales

**Chamber Orchestra**

The Magic of Harry Potter John Williams arr. Hensel  
*Sean Foster, conductor*

**Strolling Strings**

Tango de Teri Catherine McMichael

**Combined Chamber Orchestra and Strolling Strings**

Don't Stop Believing Neal Schon arr. Hensel

**Symphonic Band**

Exhilaration Larry Clark  
Cloudburst Eric Whitacre  
Pursuit Matt Conaway

Chad Reed and Candace Bailey – Band Directors  
Karen Hensel – Orchestra Director  
Richard Kramer – Principal

Flutes:		<b><u>Symphonic Band</u></b>	Saxo	phones:
Nikki Hager		Clarinets:		Alex Montgomery (alto)
Kylee Kuder (picc)		Craig Vandervelden		Aaron Patterson
Emily Cowden		Kayla Bergman		Jacob Sena
Alicia Allen		Aaron Gomez		Thomas Krah
Kerianne Petersen		Ellie Davidson		Samantha Weaver (tenor)
Anna Woebbecke		Karlie Farmer		Rick Park
		Liza Rodhas		Ryan Rodriguez (bari)
Oboes:		Kate Dejarnette		
Cassie Tomlin		Ross Lubratovic		Trombones:
Ashley Irvin		Mary Brinkley (bass)		Garret Holm
		Reggie Wood		Danny Devonshire
Trumpets:				Brittany Williams
Billie Lubis		Percussion:		Andrew Carlson
Jeremiah Craighead		Val Kutchko		Layne Reiter
Brandon Parsons		Alex Allen		Jacob Reinhart
Randy Park		Katie Huddleston		
Colton Bumstead		Jordan Fowler		Euphonium/Tuba:
Micah Burns		Ryan Koster		Ana Tripodi (euphonium)
		Kyle Herron		Ephraim Chaney
Horns:		Gretchen Bohnert		Jake Luna
Bethany Harris	Jake	Berg		Taylor Brown
Abbey Geiss			Josh	Culver
Trevor	Taylor			

**Concert/Freshman Band**

	Mauro	Gonzales	Ian Lloyd
			Harley Ludwig
Flutes:		Justin Harris	
Miranda Lyon		Clarinets:	Percussion:
Kristen Morgan		Mearyn Aramovich	Zac Anderson
Leeanna Richardson		Miranda Bernal	Jacob Kelsey
Mallory Smith		Rachel Boerger	Olen Lipson
Melissa Vogel		Autumn Ely	Anthony Miles
Holly Von Ah		Megan Alford	Cody Moore
Sarah Clifford		Hannah Bohrn	Cody Rochester
Sophia Dujakovich		Karly Brown	Gabe Alejos
Shelby Spriggs		Kellie Farmer	Gretchen Burnett
		Katherine Hydeman	Michael Reid
Saxophones:		Lindsay Hinkle (bass)	Thomas Row
Jose Mota (alto)			Julian Schemph
Shelley Nibert		Double Reeds:	Samantha Slupski
Jacob Everest		Abigail Brenner (oboe)	Katherin Tannahill
Landon Schoemig		Lisa Kerns (basson)	
Destiney Nelson (tenor)		Will Blakley	Low Brass:
Sam Remick			Andrew Nelson (trombone)
Trumpets:		Horns:	Andrew Nichols
Camron Christ		Samantha Gannon	Michael Graham (tuba)
Emily Martin		Bethany Harris	Brett Sinsel
Sarah Czirr			Wyatt Turner
		Trumpets:	

## **CHAPTER 2 - Music Education Mission Statement**

Students are educated to uphold values the country places on work, time and communication. Understanding from where our culture's values come and what we, as a nation are capable of achieving in the future is a valuable result of formal schooling. Because of their education, adults should have the skills necessary to, respectfully, compare and contrast the achievements and goals of our nation with aims of others, internationally. As a result, people have the tools to collaborate and advance the human condition.

Decision makers should consider advancement of the human condition as the ultimate goal of schooling and plan students' progress in school to reflect this humanitarian aim. Throughout formal schooling, an emphasis should be placed on teamwork, collaboration, and the respectful sharing of ideas. Because relationships are essential to progress, students should be taught how to work in groups from a young age.

Group work establishes the basics of time management and courteous discourse by emphasizing personal responsibility.

Teachers must develop a classroom atmosphere focused on well-structured groups wherein students learn to perform duties that advance the greater good of all members. Small responsibilities such as arriving on time, contributing one's part, and courtesy to other members are reinforced until civility is the only accepted behavior. Students should begin to see that what is done together is greater than what is accomplished alone. With this value ingrained, American educated adults can bridge the gap between cultures and bring understanding to a world fraught with a lack of respect for the common cause of humans, worldwide.

Participation in ensemble music is an excellent practical model for communication and expression in society. Each participant has a well-defined role within the group. Students perform roles to the best of their ability to advance the condition of the whole. Well-structured programs work towards building the idea that what is good for the band is good for the individual. Students receive a more valuable experience when they work together to achieve a common goal.

Every element of participation leads to the ultimate goal of advancing the group. Personal skills such as arriving on time, having all materials, practicing a part, and maintaining self-discipline are necessary for effective participation in any group. In ensemble music, the value of practicing personal responsibility is apparent through satisfying rehearsals and performances that leave each participant with a feeling of accomplishment. Positive musical experiences are the immediate, manifested reward of personal responsibility.

Positive musical experiences are gratifying, because of the hard work performed by the individual to advance the group. In addition, the experience of the individual is heightened and brought into focus by the interaction with fellow musicians who are working toward the same goal. When bands succeed together, the goodwill felt between members is strong and powerful, because each individual knows and respects the contribution of others. Achievement is more uplifting when it is shared by individuals who have undergone the same personal trials and conflicts. This is true in any group, but especially poignant in music because of the inherent joyfulness in music making with others.

Making music is enjoyable, because it gives humans the opportunity to feel beauty, pain, excitement, anger, tension, relaxation, or happiness. Music allows people to access emotions beyond the possibilities of regular communication. Making with music with others is an

opportunity to feel a sense of community around a feeling or idea shared by the group. Feelings that are difficult to express by speaking are simplified and magnified through the expressivity of music. Music is a powerful tool used to convey what cannot be said. Therefore, music is a valuable bridge between individuals and groups that struggle to come together.

It is especially valuable for music, a powerful communication device, to be taught in schools to improve interaction between individuals hoping to advance the human condition. As universal advancement is the main motive for education, a vehicle for more effective communication is not only desirable, but necessary. Students who rehearse and perform together have a shared, transformative, emotional experience. The shared experience can be powerful enough to bring students of different cultures to a common understanding of the human plight.

For instance, a piece that is beautiful and sensitive has the potential to move people in meaningful ways. Though students have different, individual experiences, the collective response is beneficial. A piece like “Salvation is Created” arranged by Pavel Tchesnokoff could lift all players to a profound level of understanding through the implicit, striking melody. Students can appreciate its simple and reflective mood. All that is required for students to be stirred beyond the everyday is the opportunity to experience music.

Given the opportunity to consume music with a group, students undergo a shared, emotional event. Students who experience emotion gain a deeper intelligence and a more profound understanding of the outside world. Many events outside of music are caused by and affected by emotion. Students who have had multi-layered, emotional experiences will be able to draw on emotional knowledge to be able to solve problems. For instance, a student who has experienced sadness and loss through music will be able to empathize. A student who has experienced anger or indignation through music will begin to perceive how rage can affect the



actions of another. As with any education, emotional sensitivity is a process that takes years. However, with repeated instances of moving musical experiences, students will gain a higher emotional understanding that will benefit thoughtful contact between students.

Students who undergo emotional experiences together will be more capable of communicating feeling. With shared experiences, students can draw upon the sentiment raised by a particular musical event to reach a deeper, broader, and more complete understanding. Participation in musical ensembles is a vehicle to bring emotional events into students' lives. Expanding student experience with multiple examples of poignancy is necessary to the broad understanding needed for students to work together toward a common goal.

Emotional experiences bind students together making them more likely to be loyal, dedicated, responsible and civil to each other. The group dynamic improves by the combined efforts of students to advance the whole. For the sake of fellow bandmates, students feel the need to arrive on time, learn a part and encourage one another. The benefit of doing one's part becomes clear when students have an emotional investment in the success fellow classmates. Students want to continue having expressive moments with the group, so they will do their part to ensure the group succeeds.

Students need emotional, musical training to learn what it means to be dedicated to a group. In formative years, students need opportunities to work together. The perfect, theoretical model for group work is the musical ensemble. Performance in school bands, orchestras and choirs is essential to the growth of communication, understanding and depth of emotional experience necessary for students to work together on the important task of advancing human beings to the highest potential.

## CHAPTER 3 - Quality Literature Selection

The selection of literature is a personal process focusing on an individual teacher's goals for an ensemble. A piece should be evaluated based on the potential to encourage and teach basic musical performance proficiency. It is essential a piece of music reinforce and encourage technical and lyrical skills, listening skills, and harmonic and melodic sensitivity. Assessing what skills an ensemble possesses and what needs reinforcement is at the heart of determining what piece may lead to the most growth and success of a performing group.

In any given ensemble, it is likely members are at different levels of competence both on their instrument and in their understanding. It is a band teacher's responsibility to assess and evaluate the skills of each student to determine what needs may be fulfilled through the performance of a piece. The opportunity to support individual musicianship and advance the skills of all members is found in the personal evaluation of students.

The members of ensembles at Shawnee Mission North have been observed by individual and group playing tests, large and small sectional rehearsals, personal practice sessions and in lessons given prior to district and state auditions and solo/ensemble performances. Students at North represent a wide spectrum of musical skills from the exceptionally adept to students who are new to playing an instrument. Selection of appropriate music for such a diverse ensemble was challenging.

With so many specific needs, it was helpful to find a series of volumes that summarized the potential merit of pieces, efficiently. *“Teaching Music Through Performance in Band* “offers a wealth of information in an easy to read format. Access to these volumes was available

to me through the Shawnee Mission School District music library. Concise descriptions of ratings, technical considerations and performance practice helped to narrow down the immense possibilities.

The SMSD music library boasts an impressive catalog of titles from which to choose. Also, I had the capability to order pieces of music if I selected a piece not found in the library. With such freedom of availability, it was possible for me to pinpoint pieces that catered to my exact specifications. I generated a short list of titles that would all be appropriate for symphonic band, concert band and the combined ensembles.

#### Symphonic Band

1. “Make Our Garden Grow” from *Candide*. - Bernstein/arr, Grundman
2. Mock Morris - Grainger
3. Circus Galop - Sousa
4. Michigan’s Motors - Duffy
5. God of Our Fathers - Claude T. Smith
6. Hands Across the Sea - Sousa

#### Concert Band

7. Hands Across the Sea – John Philip Sousa
8. In the Forest of the King – Pierre La Plante
9. Three Chinese Miniatures – Robert Jager
10. Havendance – David Holsinger
11. Prairie Songs – David Holsinger

12. Canterbury Chorale – Jan Van der Roost

13. Yorkshire Ballad – James Barnes

14. Old Churches - Michael Colgrass

15. Aztec Sunrise - John Edmondson

### **Programming**

In addition to choosing literature that is academically appropriate, it is also necessary to consider program planning and the potential for audience enjoyment. Therefore, once I gathered my short list of acceptable titles, I looked to see which pieces would fit into each performance opportunity and which pieces would provide the most pleasurable academic and cultural experience.

Rather than one recital, my pieces are spread out over several concerts throughout the school year. I shared the responsibility of music selection with head band director, Chad Reed. The Shawnee Mission North band has five performance opportunities during the school year. Formal concerts are held in December and at the end May and informal concerts are held in February and the beginning of May. A performance in anticipation of large ensemble contest is held in April.

The December concert featured the combined ensembles of SM North. The one hundred thirty member ensemble played the haunting “Lux Aurumque” by Eric Whitacre. Also, the ensemble played upbeat and lighthearted Christmas themed pieces, “Christmas Festival” by Leroy Anderson and “Christmas Sing-A-Long” by James Ployhar. To keep the performance entertaining and fast-paced, I chose from my short list a piece that could be played by the full ensemble and offered the opportunity of significant technical advancement, a Sousa march, *Hands Across the Sea..*

The February concert accompanies a band chili supper. Pieces on this concert are often both fun and challenging. The month of January is a long stretch that offers the rare opportunity of time to focus on more technically challenging pieces. This year, a combination of snow days and matinees of the school musical caused a significant deficit of rehearsal time. Despite only having nine full rehearsals, we continued with our previously planned pieces. For the symphonic band, I chose the Thomas Duffy piece, *Michigan's Motors*. Technically complex passages are found in every section of the five movement work. In addition to tricky runs and intricate tonguing, the piece also encourages a wide range of dynamics and timbres. Though the piece offers significant difficulty to the individual player, the music is fun and entertaining in its imitation of the workings of an automobile. This modern piece combined with Mr. Reed's choices, a Curnow arrangement of Shostakovich's *Folk Dances* and *Cantique de Jean Racine* by Gabriel Faure/arr. Musgrave, created a nice set to display the versatility of the musicians in the symphonic band.

For the concert and freshman band, a younger ensemble, I chose *Canterbury Chorale* by Jan Van der Roost. A beautifully flowing and melodic piece, *Canterbury Chorale* offers much for the teacher hoping to encourage musical sensitivity. The melody changes hands, often, and is, usually, played by just a few players. It is the individual musician's responsibility to determine one's place in the larger context of the ensemble. Considering the reduced rehearsal time, the piece was moved from the Chili Supper Concert to the final spring concert. The piece requires an independence that would need some more time to grow.

Playing a more technical piece in place of *Canterbury Chorale* opened up some time to study fingerings and patterns in a fun work for large ensemble contest in April. *In the Forest of the King* by Pierre La Plante is a multi-movement piece with dance-like rhythms and fast-paced

melodies. The beginning of the second movement, “The Laurel Grove,” offers a slight respite with its lyrical and lovely tune accompanied by delicate harmonies. The piece is technically challenging but phrasing and lyricism is accessible by young bands. With this piece, the combined concert and freshmen bands had a successful and rewarding contest experience.

For the formal spring concert, we planned on performing the elegant, beautiful and very difficult *Canterbury Chorale*. The final concert was a very short few weeks away from contest. In addition, some changes to the high school schedule cut down our rehearsal time even further. In the interest of creating the best performance and experience possible, I chose to play *Yorkshire Ballad* by James Barnes in place of *Canterbury Chorale*. Though *Teaching Music Through Performance in Band* suggests both pieces are level 3, exposed parts, key, and a significant amount of independence required by the individual performance made *Canterbury Chorale* considerably more difficult. *Yorkshire Ballad* is orchestrated for a great, full-bodied band sound that will boost the confidence of the student performers. Additionally, the piece provides excellent examples of the same principles I wished to teach with *Canterbury Chorale*; phrasing, tone and blend. Though I look forward to performing *Canterbury Chorale* on another date, the students and I loved rehearsing and performing *Yorkshire Ballad*. Programmed alongside *Sunburst* by Erik Morales, the final concert was beautiful and exciting for the students, the audience and me.

## **CHAPTER 4 - *Hands Across the Sea* by John Philip Sousa, ed. Frederick Fennell**

### **Unit I. Composer**

John Philip Sousa was born the son of immigrants in Washington, D.C. on November 6, 1854. Maria Elisabeth Trinkhaus, Sousa's mother, was Bavarian. Sousa's father, Antonio de Sousa, was born in Spain to Portuguese parents. Sousa's father was employed as a trombonist in the US Marine Corp Band. At the age of six, Sousa began to play the violin and take harmony and composition lessons. By the time Sousa reached thirteen, he was tempted to join a traveling circus band. Rather than have his son enter a group of troubadours, Sousa's father enlisted him in the US Marine Corps as an apprentice to the Marine Corps Band. Sousa served as an apprentice until he reached twenty years of age.

After his apprenticeship, Sousa's professional conducting career began to emerge. In 1874, Sousa joined a theatrical pit orchestra as its conductor where he honed his craft. In 1880, Sousa rejoined the US Marine Corps band as its conductor. From 1880-1892, Sousa led "The President's Own" through five presidents; Rutherford B. Hayes to Benjamin Harrison. Some of Sousa's most popular marches were written during his time with the United States Marine Band. "Semper Fidelis," "The Washington Post," "The Thunderer," and "High School Cadets" were published between 1888 and 1892.

Though Sousa spent twelve years shaping the United States Marine Band into a supreme military performing ensemble, he had plans to create an ensemble outside of government restrictions. After two multi-week tours with the Marine Band, Sousa was approached by David Blakeley, a well-known editor and manager of the popular Gilmore Band and the Strauss Orchestra of Vienna. Blakely offered Sousa a 300% salary increase and access to tour profits

and marketing rights. The relationship with Blakely gave Sousa the freedom to take his music to a higher level and become one of the most successful and profitable entertainment figures in history. Sousa created his own concert band that toured, extensively, for three decades. The band played to sold out crowds across the nation and world. Crowds loved the band's transcriptions of popular orchestral works, soloists and, of course, Sousa's famous original marches and operettas.

John Philip Sousa passed away in 1932, survived by his wife, Jane Bellis and his three children. Sousa's band, in existence between 1892-1932, grew to be the most famous performing ensemble in the United States and the world. John Philip Sousa was a household name for decades. Known as the "March King," Sousa composed over 100 marches and several operettas during his long career. (Bierley, 1973) (Miles, 2002)

## **Unit II. Composition**

Hands Across the Sea was composed in 1899 as a military march. During the Spanish/American War, many European countries felt America was unjustified in its aggression. Sousa was inspired to name his march when he came across the quote attributed to English diplomat, John Hookham Frere; "A sudden thought strikes me; let us swear eternal friendship," The piece was named, "Hands Across the Sea" to bolster peaceful ties between nations.

Sousa family members told the story of how Hands Across the Sea was entered into a competition for marches in 1899. Sousa was awarded second prize. The first place composition was written by a Baptist minister who, later, modestly claimed only a meager thirty or forty copies were sold. Hands Across the Sea became one of Sousa's most popular and best selling marches of all time and is still widely played by bands. (Bierley, 2006)



### **Unit III. Historical Perspective**

In the late 1800s, the modern wind band was just beginning to take shape. Orchestras were considered the most serious form of artistic musical expression. However, concert bands began to grow in popularity as composers wrote exciting and entertaining music for public consumption. Patriotic marches with tuneful melodies, operettas, orchestral transcripts and virtuosic soloists with band accompaniment were the mainstay of traveling concert bands. Concert bands were, often, military institutions, as is seen in the popularity of Sousa's Marine Band. When Sousa broke from the military and founded his own ensemble, the musical fare remained, largely, the same.

In the 1890s, the military band was establishing instrumental music in the hearts and minds of the American public. Traveling concert bands toured the country, tirelessly, to perform for sold out crowds. The popularity of concert bands like Sousa's paved the way for improved instrument manufacturing, instrumental education in public schools and more complex and artistic music composition. In later decades, taking Sousa's lead, the next generation of famous composers such as Gustav Holst, Ralph Vaughn Williams and Edward Elgar would take the concert band to new musical heights. (Bierley, 2006)

### **Unit IV. Technical Considerations**

By 1899, bands had expanded to include more woodwinds. Sousa preferred a 2:1 woodwinds to brass ratio. He was particularly fond of the clarinet family. The clarinet section of Sousa's band grew and grew until it reached nearly forty percent of the ensemble in 1924. In the arrangement by Frederick Fennell, there are parts for E-flat clarinet, E-flat alto, E-flat and B-flat contrabass clarinet and B-flat bass saxophone. Another arrangement by Brion/Schissel offers a

similar assortment of parts based on what was used by the Sousa band of the 1920s. Though utilizing the full clarinet family would produce an authentic tone, parts for E-flat clarinet, E-flat alto, and contrabass clarinets are replicated in other, more standard members of the wind ensemble.

Percussion parts are spare as is traditional with the time period. Snare/field drum, bass drum, kettle drums and cymbals are used throughout the piece. For authenticity, a lower pitched snare drum would be in keeping with the kind of sound a field drum would have produced in Sousa's band. In the Fennell edition, bells and triangle are used for eight measures in the trio section.

A condensed score is offered with the edition arranged by Frederick Fennell. Percussion parts are written and separated according to instrument. A full conductor's score is issued with the Brion/Schissel edition. (Chevallard, 2003)

## **Unit V. Stylistic Considerations**

Though the march follows a strict form and parts are written out with a specific sound in mind, it is important to be knowledgeable regarding Sousa's actual performance practice.

Rhythm, length of notes, and articulation remained constant, but some elements were changeable. Tempo, instrumentation and soloists were often altered from concert to concert.

The tempo marking reads that a half note equals 124. Most Sousa marches are written at between 120 and 140 beats per minute. It would not be out of character to play the piece as slow as 108. (Chevallard, 2003) A slower tempo might make the piece more approachable by a younger band and allow for more clarity. Also, a slower tempo might be in the best interest of first clarinets playing in the highest part of the register.

Dynamics are an essential part of performing Sousa marches. Instruments can be removed to reach a quieter pianissimo. Fortissimos, in turn, will appear louder and more powerful in contrast. It is important to regard the maintenance of balance when removing instruments from quiet sections. Sousa preferred a more present woodwind section and would often remove trumpets and trombones from sections marked pianissimo. In the trio section, it is possible to play the melody line as a solo and put one on a part for the accompaniment. (Chevallard, 2003)

## **Unit VI. Musical Elements**

March style is characterized by light and clear articulation of staccatos in soft passages and heavy, but still very short, staccatos in fortissimo. Flashy and dramatic, marches are full of contrast. After bombastic introductions and fast-paced melodies, trio sections offer change with a smoother, more lyrical melody. Exaggerated dynamics add interest and visibility to changes in style. A new instrumental texture can add visibility to the next section in the form. Tempos remain steady, quick and toe-tapping throughout. Sousa, being a showman, understood the value of keeping the listener on their toes with constant changes in dynamics, articulation and instrumentation.

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## Unit VII. Form and Structure

Sousa marches are written in a standardized form. *Hands Across the Sea* is written with a four measure introduction followed by five separate sections. The piece is divided into eight bar phrases. Each section contains two eight-bar phrases that make up sixteen-bar segments. The following table maps the form.

Section	Measures	Events	and Scoring
Introduction	1-4	(	<i>ff</i> ) D minor
First Strain	5-21	(A-C) (	<i>mf</i> ) Melody in woodwinds, trumpet and baritone.
Second Strain	22-38	(C-E) (	<i>mf</i> ) Added trombone to the melody.
Trio	39-70	(E-G) (	<i>p/pp</i> ) B-flat major; woodwinds, trumpet and baritone only on melody, expressively
Fourth Section	71-86	(G-I) (	<i>ff</i> ) Low brass/low woodwind melody; forcefully, dogfight
	87-102	(I-End) (	<i>ff</i> ) High woodwind and trumpet melody, piccolo E-flat obbligato, trombone melody; decisively.
counterterm			

## Unit VIII. Suggested Listening

*The Washington Post March* – John Philip Sousa

*Stars and Stripes Forever* – John Philip Sousa

*High School Cadets* - John Philip Sousa

## **Unit IX. Seating Chart and Acoustical Justification**

The Shawnee Mission North Combined Bands seating is designed to provide each student with the best listening environment. Sections are arranged next to each other, because the proximity is beneficial to the scoring of the music played by this band. Within sections, students are placed in the appropriate chair based on their year and skill level. No chair auditions take place in this ensemble. Students are placed and parts are assigned according to where students sit. Percussion is set behind the ensemble with the instruments spread out in one layer behind the last row of wind players.

The first row of students is made up of clarinets, oboes, flutes and piccolo. The most skilled (or the most senior) student in clarinet is put at the far left. This year, the most skilled student was not a senior, so at this point in the year, before auditions, he sat further down the row. This was not a musical decision. The band is still structured along marching band lines in December, so the placement of the clarinets was based on a leadership decision. Seniors took up the front row in the clarinet section. On the far right is the piccolo player, a highly skilled senior. Highly skilled seniors filled out the rest of the flute row. Our three oboe players sat directly in the middle of the front row, so they can hear and be heard.

I would prefer highly skilled students be placed throughout the section. However, it is also a valid point that the most accomplished students are the most capable of playing the highest parts. I think it would be most beneficial for younger students to have better players playing in each of the parts, so they can hear an excellent example on the part they are playing. It is also important to hear the most visible parts played by the best players.

The second row is made up of the second and third clarinets and the remainder of the flutes. Students are placed where they will be most focused and get the most attention. It often happens that parts are assigned based on year. Seating is very close so students are able to hear each other and for the practical reason of space. Next to the flutes are our horns. Placing them so

near the middle of the group helps them find the correct partial. They are all beginners and need the support of the ensemble. Directly in the middle of the second row are two bass clarinet players. They are placed first in line with the baritone saxophone and tuba.

The third row contains trumpets and saxophones. The most skilled saxophone players are on the outside of the ensemble on stage left. After all of the alto saxophones, next are tenors and, finally, baritone saxophone is in the middle, behind in the bass clarinet. Next to the baritone saxophone are the trumpets playing first part. They are deep within the ensemble to facilitate their hearing and to keep their sound from overwhelming the ensemble or sticking out. Second and third trumpets complete the row.

The fourth row is low brass. The most senior trombones sit at stage left. The rest of the trombones fill in the row based on year. After the trombones are the tubas. They are directly in line with the baritone saxophone and bass clarinet. These instruments make up our low, rhythmic core. Having them in the middle of the ensemble helps keep the ensemble grounded to a tempo and gives a voice to which instrumentalists can listen down for pitch.

Behind the low brass is the percussion section. Instruments are usually spread out in one layer. Because bands are combined, we have a very large percussion section. To accommodate twenty percussionists, we have set up additional keyboard instruments. On stage left is the set of timpani. There is not room for much else as that side of the band is edged by lockers. In line with the tubas, low woodwinds and conductor is the bass drum and snare drum. Cymbals, chimes and accessories are wedged between the drums and the keyboard instruments. Two marimbas are the first layer of mallets. Behind them are a xylophone and vibraphone. These instruments are played by underclassmen who are becoming more skilled at reading music. The glockenspiel is back by the vibraphone and xylophone, because it is such a loud instrument that

giving it a more prominent position has the potential to make every piece sound like a glockenspiel feature.

Though it is not ideal, I think this setup is beneficial to upperclassmen who are taking a prominent role in leadership. Also, this setup allows the band to fit into the space we have. The alignment of the low brass, low woodwinds and bass drum with the conductor is key to keeping our band together.

## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 20 minutes**

Objectives	Outcomes
<ol style="list-style-type: none"><li>1. Sightread in large sections.<ul style="list-style-type: none"><li>- <b>Intro through A, with repeats.</b></li><li>- <b>C to E, with repeats.</b></li><li>- <b>H to the end.</b></li></ul></li><li>2. Play <a href="#">recording</a>.</li></ol>	<ol style="list-style-type: none"><li>1. At 90 bpm, students were able to, loosely, stay together.</li><li>2. Though I began conducting in 4/4, I was able to drift into cut time without disturbing the ensemble. By the end of the session, I was able to count them off in cut time.</li><li>3. Several rhythms are being approximated and are going to need to be corrected.</li></ol>



***Rehearsal Plan – Rehearsal #2***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 10 minutes**

Objectives	Outcomes
<ol style="list-style-type: none"><li>1. Establish march style.</li><li>2. Outline march form.</li></ol>	<ol style="list-style-type: none"><li>1. I had the band speak the syllables relative to the articulation markings in the intro. <b>- Staccato- tee</b> - Accent - tah - housetop accent - TOH</li><li>2. While everyone was on the same page, stylistically, it will take time to build the skills necessary to translate that style into an accurate performance.</li><li>3. The trombone section was intrigued by the concept of a “dogfight</li></ol>

***Rehearsal Plan – Rehearsal #3***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 20 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<ol style="list-style-type: none"><li>1. Correct rhythm infractions using SmartMusic.</li><li>2. Address altissimo register in clarinets</li></ol>	<ol style="list-style-type: none"><li>1. Isolated flute section and had them play with the full band recording on Smart Music.</li><li>2. Had full band count the two measures after C - 1 da 2, 1 and 2.</li><li>3. Clarinets played fourth space E and, then, removed L1. Held for 8 beats at 100 bpm. Same method was used up the scale.</li></ol>

***Rehearsal Plan – Rehearsal #4***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 15 minutes**

Objectives	Outcomes
1. Additions and subtractions in Trio.	1x: All melody players, except saxophone family, are removed. Sax soli melody. 1x: First flutes, first trumpets, only, on descant accompaniment. 2x: Melody for solo glockenspiel. 2x: Accompaniment: One on a part. 2x: Picc and solo trumpet, only, on descant accompaniment.

***Rehearsal Plan – Rehearsal #6***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 15 minutes**

Objectives	Outcomes
Repetition for technical skill reinforcement.	This was very helpful for woodwinds, especially. Players needed four or five runs through short sections of intro, A and B. Muddiness in articulation is beginning to clear.

***Rehearsal Plan – Rehearsal #7***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 10 minutes**

Objectives	Outcomes
Run through.	Tempo is up to about 110 bpm. Transitions took players by surprise.

***Rehearsal Plan – Rehearsal #8***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 40 minutes**

Objectives	Outcomes
<p>Ramp up tempo to 120 bpm.</p> <p>Repetition on transitions.</p> <p>Help low brass in dogfight.</p>	<p>With the help of Dr. Beat, ensemble played at 120 bpm, very successfully. We tried it without the assistance of the percussion section and were able to retain tempo with only minor fluctuations.</p> <p>Tempo sinks, significantly, at transitions. After today, players are aware of potential to drag and are making efforts to keep tempo.</p> <p>Full band assisted in speaking syllables for low brass. (toh toh toh toh)</p> <p>Spoken, low brass is a very homogenous unit. The range on the instrument makes this difficult on the instrument, but significant progress was made in playing at an appropriate volume with very sharp accents.</p>

***Rehearsal Plan – Rehearsal #9***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 10 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Maintaining tempo</p> <p>Dynamics</p>	<p>Tempo is shifting at transitions.</p> <p>The accompaniment needs to be softer, throughout. Due to the number of students playing, this can be difficult. It may be worth it to take a few students off of certain parts.</p>

***Rehearsal Plan – Rehearsal #10***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 10 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Maintain tempo across transitions, especially dogfight. Dynamic contrast.</p>	<p>Tempo remains at a relatively steady 120 bpm, except at dogfight. Improvements were made, but it is still a struggle in both low brass and half and whole note accompaniment. Once the band reaches rehearsal letter I, tempo is, immediately, back to 120.</p> <p>Dynamics are virtually nonexistent except at the trio. Melody needs to remain at FF, but the accompaniment should have more contrast. Low brass need to start softer at the beginning of crescendos.</p>



***Rehearsal Plan – Rehearsal #11***

**Ensemble: Combined Bands**

**Announcements:**

**Literature: *Hands Across the Sea***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Dress Rehearsal - Full Run-through</p> <p>Tempo Maintenance</p> <p>Combine bands</p>	<p>Run through was positive- tempo remained stable throughout and articulation was as good as it was going to be with such a large ensemble.</p>

## **CHAPTER 5 - *Michigan's Motors* by Thomas Duffy**

### **Unit I. Composer**

In 1982, Thomas Duffy accepted the position of Director of Bands at Yale University. He serves as adjunct professor and Deputy Dean in the Yale School of Music. The University of Connecticut, Cornell University and Yale University have had Mr. Duffy as a teacher of music courses. In addition to teaching, Thomas Duffy has held positions of leadership in the New England College Band Association, College Band Directors National Association-Eastern Division and Connecticut Composers, Inc. As editor and chairman, Mr. Duffy has served the CBDNA's Commissioning and Gender/Ethnic Committees, the World Association of Symphonic Bands and Ensembles Publicity Committee and Connecticut Music Educators Association Professional Affairs and Government Relations Committees. (Miles, 2002)

Thomas Duffy was born in Brooklyn, New York, in 1955. As a student in the 1960s and 70s, he arranged parts for his high school rock and jazz ensembles. He took up the saxophone after a sports-related injury to his hand. Mr. Duffy attended the University of Connecticut where he received a Bachelor of Science in Education and Master of Musical Arts in Composition. Composition teachers included Charles Whittenberg, Hale Smith and James Eversole. While at the University of Connecticut, Duffy started a jazz program that is still thriving, today. At Cornell University, Duffy earned his Doctorate of Musical Arts in Composition. He studied with Karel Husa and Steven Stucky. (Miles, 2002)

## Unit II. Composition

*Michigan's Motors* was commissioned in 1996 by the Michigan School Band and Orchestra Association District No. 8. The piece celebrates the automobile industry's one hundred year anniversary. At the time of the commission, Michigan was home to the greatest manufacturers in the country. The piece is an homage to their contribution to the character of the communities in Michigan.

*Michigan's Motors* is a suite of ideas in one movement. Five distinct sections come together to complete the composition; I. Cold Starts, II. Chasin' the Train, III. Cruisin', IV. Auto Parts and V. Horsepower. Programmatic in nature, the piece attempts to depict moments in the life of a difficult car. The first movement, "Cold Starts," begins with the musical description of a car starting up on a cold, Michigan morning. The percussion play an important role in three false starts that occur before the car gets moving. Throughout the first movement, the car is coaxed into moving along until it finally reaches a sustainable and convincing idle. A final squeal from the trumpet launches the car into a pace that prepares it to "chase the train" in the second movement.

The second movement depicts two engines racing, side by side. In "Chasin' the Train," the car musters enough energy to take on the powerful train. Both engines blaze along and the car crosses the tracks just in time. The movement ends with an angry retort from the train's horn. The third movement, "Cruisin'" is a presentation of the car's sheer force. The piece builds to climax in the section as all instruments crescendo to their highest volume as the car races well past the speed limit.

A welcome change of pace comes with the interesting and light hearted fourth movement, "Auto Parts." The composer uses a technique, *soggetto cavato* (carved subject), to build melodies based on the names of three automobile manufacturers; Cadillac, Ford and Dodge. Upper woodwinds play the melody based on the letters found in "Cadillac" from M.85-98. Trumpets 1 and 3 and horns 1

and 3 perform an ostinato on Dodge beginning in M. 89 and concluding in M. 98. Trumpets 2 and 4 and horns 2 and 4 play the “Ford” ostinato from M. 93-98. At M. 99, the fifth movement, “Horsepower” the ostinato changes to spell “horse” and “feet.” Here, the composer intends to give a nod to bygone modes of transportation. The ensemble performs rhythms on their hands to demonstrate the opposite of automobile power, manual power. After the car peels out by way of smeary trombones, the Cruisin’ movement returns to bring the piece to a flashy and automotive finish. (Thomas Duffy, 2010)

### **Unit III. Historical Perspective**

In the 1980s, Chevrolet declared itself the “heartbeat of America.” It was said the overall health of the nation could be determined according to the health of three major automobile manufacturing companies; General Motors, Ford and Chrysler. These three mega companies are based in Detroit, Michigan. Generations of Michigan workers depended on the automakers. The manufacturers revolutionized working conditions, efficiency and quality control. For decades, the three companies paid a living wage to their middle-class employees. The history of Michigan is indelibly mixed with the history of the manufacturing of cars in America.

In the 1990s, automobile manufacturers enjoyed record profits and the hope of a bright future. The piece, *Michigan’s Motors*, captures this light -hearted optimism in the humorous and romanticized musical imagery. The piece, like the hopes of the auto industry, could even be described as whimsical. In 1996, the year the piece was commissioned, the state of Michigan considered the automakers to be their lifeblood. If the piece were to be written today, in 2010, the people of Michigan may have more to say about

how their lives were linked with the success and failure of the large corporations. *Michigan's Motors* captures the mood of a more prosperous time. (Highfill, et al, 2004)

#### **Unit IV. Technical Considerations**

*Michigan's Motors* chugs along at a pretty snappy pace. The tempo marking is quarter note equals 80-96, but in the performance notes, Thomas Duffy mentions he prefers a tempo closer to 96. However, he also suggests bands who perform in halls with a significant echo should stick to the slower tempo. A more brisk tempo may be preferable in dry halls. As the piece is replicating the sounds of a car, it is up to the conductor and band whether they want to impersonate “a Model A Ford, a 1959 Studebaker, or a 1969 Corvette Stingray!” (Duffy, 2010)

Percussion plays a significant role throughout the piece. Several percussionists or a few percussionists playing several instruments will be needed. Snare drum, cow bell, triangle, anvil, sizzle cymbal, cabasa, ratchet, cymbal, temple blocks, bongos, crash cymbals, bass drum, wood block and timpani all play prominent roles. In addition to basic percussion skills, some parts require non-traditional methods. For instance, from M. 10-14, the timpani is asked to use very fast foot action to play frequent pedal glissandi beginning on B-flat. The performance notes suggest this should be a fast glissando resulting in a “boing” sound. A “sizzle” cymbal is an instrument available for purchase. However, many programs will not own one, so it is possible to make the same effect by altering the instrument. On the top of a suspended cymbal, a chain, string of paper clips or dimes taped to the surface can create the same sizzle sound. In M. 20, a “spinning” cymbal sound is created by taking a loose cymbal and setting it upright on a hard surface,

spinning it and letting it circle until it collapses with a metallic smack. Also, in Percussion 2 and 3, the anvil sound can be created on an actual percussion anvil or by hitting a brake drum with a hammer.

Body percussion occurs in “Auto Parts.” Members of the clarinets, saxophones and low brass are asked to clap different rhythmic ostinati. It is essential that accents are emphasized and individual rhythms can be heard. Clapping should be performed by students keeping one hand stationary and the other striking the rhythm. Clapping is written at forte, but woodwind and trumpet part should remain in the forefront with the trumpet taking center stage.

Other specialized sounds come from the brass section. Wild, full volume trombone glissandi happen on many occasions. At times throughout the piece, the trombone section is asked to gliss beginning at different times and for different lengths. Independent and confident trombone players are a must. In addition to glissandi, the trombones are a driving force throughout the piece. Combined with all low brass, they are the train engine in “Chasin’ the Train.” They are asked to bark a heaving ostinato that chugs alongside the woodwind and trumpet car sounds. Trombones and trumpets scream a crunching chord representing the train horn. All brass have moments when they play intense, driving, loud and wild notes. The brass are the muscle, testosterone and fearsomeness of the piece.

Woodwinds are finesse, style and speed. They have many repeated patterns that fly by at a fearsome pace. Often, ranges are difficult for average players. Duffy recommends changing octaves to accommodate students with different playing abilities. (performance notes) The range of dynamics can also be a stretch for less experienced players. Playing flying sixteenth notes at fortissimo is a real challenge for any player. Slowing them down and breaking them apart to understand what everyone is playing is

necessary to grasp what is going on in other sections. Practicing the chromatic scale can be a big help as many of the runs are chromatic patterns.

## **Unit V. Stylistic Considerations**

Dynamics, articulation and pulse play an important role throughout the piece. At the beginning of the piece, fast and dramatic dynamic changes provide a machine-like whine to the sound of “Cold Starts.” A significant portion of the piece is written at fortissimo so any opportunities to bring down the sound to piano play with the expectations of the audience. In M. 50, the train horn chord, after three measures of *ff*, is reduced to piano and it crescendos back up to *fff* as an introduction into something new, “Cruisin’.” In M. 59, the woodwind ostinato comes in and sustains a *mp* that lends to a feeling of calm and comfortable driving.

Articulations slide, bite, and dance to depict the pathetic whine of a struggling car, the violent intensity of a chase and the delicate intricacies of automated machinery. The articulations create a vivid picture. Glissandi are used to imitate the sound of a car accelerating and decelerating or to show movement of car coming towards you or driving away into the distance. Sudden, accented pops from percussion and winds give the feeling of being inside a motor and hearing the mechanisms of the engine. Woodwinds use light, staccato tonguing through runs to effect an automated, smooth running machine.

A steady, driving pulse gives life to the piece. The piece can be performed closer to 80, but it is more ferocious and moving at a faster pace. The roar of the engines and the pattering of the parts really cook when played steadily. There is a possibility of slowing down if woodwinds do not play lightly or if a low brass ostinato is not right on top of the beat. Woodwinds should play lightly and keep fingers nimble. Apply a metronome or practice with snare drum playing eighth notes to keep the brass on tempo. The piece should be played only as fast as the woodwinds can play cleanly. Practice at a slower tempo and build up speed over time.

## **Unit VI. Musical Elements**

Much of this piece is based on patterns. Short motifs and uncharacteristic tone production create a musical portrait of automotive events. The mixture of patterns makes the ensemble sound like a well-oiled machine working together to force the piece forward. Short motifs played by different instruments lend character and scenery to the programmatic imagery. Musical pictures are created by combining sounds and rhythms into familiar automobile motifs like an engine struggling to start on a cold morning, racing muscle cars, or screeching to a stop or coasting along on a pleasant cruise.

The first patterns emerge after M. 9. Short, repeated rhythms start and stop in spurts as the car begins to warm up. Patterns are less than two measures long but lengthen as the car gains momentum. Steadily moving runs that go up and down quickly alternating with instruments doing runs in opposite directions lend a complex, machine-like quality to woodwind and trumpet parts. Longer, downward chromatic runs are found later in the piece that depict a car racing down a hill. In this piece, patterns represent literal portraits of automotive movement.

Short motifs appear, mostly, from trumpets and alto saxophones. They are catchy and tuneful and lend flash and flair. The effect is like a corvette passing by on the road in front of you. It is a brief excitement. Uncharacteristic tones represent specific machine sounds. Trombones and trumpets blare a crunching chord to illustrate a train horn. Woodwinds weave complex designs to show the inner workings of the engine. The trombones smear nasty glissandi to sound like tires peeling. Horse whinnies from the



trumpets sound like brakes screeching to a halt. These elements combine to paint a dramatic likeness of a car operating at all levels of performance.

## Unit VII. Form and Structure

The piece is made up of five sections within one movement. With no stops in between, each section morphs into the next with musical transitions. Motifs reappear and patterns carry through in each section. The piece is structured to depict the a day in the life of a power automobile.

Section	Measures	Events	and Scoring
Mvt. 1; Cold Starts		M. 1-36	Short, repeated patterns that are no longer than two measures before a new event or a restart.
			Percussion toys play a large role.
			The transitions occurs as patterns lengthen and the car warms up and gains speed.
Mvt. 2: Chasin' the Train		M. 37-50	All instruments are playing racing patterns.
Low			brass and timpani depict the train while all other parts represent the car. Percussion plays smaller divisions of notes to give the impression of greater speed. All brass play a train horn chord that gives an angry farewell as the piece transitions into the next move
	ment.		

Mvt. 3; Cruisin'	M.51-84	Key	Change to C Major	Relentless patterns
are				traded between woodwinds and brass,
im				itates piston movement. Switches to $\frac{3}{4}$ at
M.				67 and repeats a funky, intense rhythm. Back to 4/4
at				M. 73. Long, chromatic, downward runs.
M.				75 brings back the funky rhythm and the
				movement builds to a climax.
Mvt. 4; Auto Parts		M. 85-98		Intertwining woodwind patterns, body
percussion,				trumpet motif, percussion carries
on				main rhythm from Cruisin'
Mvt. 5; Horsepower	M.99-End.	Com		bines motifs and ideas from previous
movem				ent and races to the finish.

## Unit VIII. Suggested Listening

*A Parisian in America* - Thomas Duffy

*Butterflies and Bees* - Thomas Duffy

*The Miracle Mile* - Thomas Duffy

## **Unit IX. Seating Chart and Acoustical Justification**

The only changes to the previous seating plan are the numbers being halved and assigned chairs according to skill level. Refer to Page of Chapter for last semester's seating plan and acoustical justification.

## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble:** Symphonic Band

**Announcements:**

**Literature:** *Michigan's Motors*

**Time:** 10 minutes

Objectives	Outcomes
Listen to recording without looking at music. Play Recording	Students, especially trombones, were very excited by the piece. This may prove handy during more difficult rehearsals.

***Rehearsal Plan – Rehearsal #2***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 20 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Re-listen to the piece with sheet music and finger along. Sightread.</p>	<p>Students enjoyed the exercise and worked hard. Rhythms were particularly weak in woodwinds. Woodwind and trumpet runs are going to take focused attention. Percussion read well and with enthusiasm We made it all the way through in the specified timeframe.</p>

***Rehearsal Plan – Rehearsal #3***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 20 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Go into each section in a more focused manner - get several takes at individual runs</p>	<p>Woodwinds will require many more takes on runs.</p> <p>Trumpets will need to use better articulation and could play with more aggression.</p> <p>Trombone did a great job on gliss. Need work on the exact execution of grace notes.</p> <p>Percussion needs to be more aggressive.</p> <p>Cut down numbers on clapping?</p>

***Rehearsal Plan – Rehearsal #4***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Still working on the big picture. Work large sections at reduced tempo.</p> <p>Isolate sections for individuals to practice</p>	<p>Reduced tempo was helpful, but many woodwind rhythms are incorrect.</p> <p>Woodwinds have many runs that need to be repped at home.</p>

***Rehearsal Plan – Rehearsal #6***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Nail down rhythms.</p> <p>Slow down and rehearse runs.</p> <p>Play trumpet with 3<sup>rd</sup> trumpets.</p>	<p>Because of reduced rehearsal time, rhythms were taught by rote. I'd like to change this on Wednesday.</p> <p>First chair players are pretty effective on runs, but the quality decreases down the line.</p> <p>Playing next to the third trumpets on some of their isolated sections helped to see how their part fits in, but they are either going to need more players or much more practice.</p>



***Rehearsal Plan – Rehearsal #7***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Work “Chasing the Train.”</p> <p>See what work was done at home on small sections rehearsed on Monday.</p> <p>Write out trombone rhythm from the ending on the board</p>	<p>The band did well counting and clapping the written rhythm.</p> <p>They did considerably better when playing the rhythm on their instrument.</p> <p>Rhythms that we worked on Monday disappeared. They were back to being just as bad as before the rehearsal.</p>

***Rehearsal Plan – Rehearsal #8***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 15 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Work chromatic sections from the beginning of the work.</p> <p>Move percussion and bring their parts more to the forefront.</p>	<p>Chromatic passages had to be painstakingly taken apart.</p> <p>This was supposed to have been practiced. Only first saxophones were at a level that was prepare for class.</p> <p>Percussion sounds much better when moved up to the front of the section. They are, now, right behind the trumpets.</p> <p>A change for harder mallets made a positive difference.</p>

***Rehearsal Plan – Rehearsal #9***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 35 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Slow down and rep woodwind runs.</p> <p>Check rhythms on clapping: trombones.</p> <p>Work small sections into big picture.</p> <p>Work percussion on “Auto Parts.</p>	<p>Flutes and saxes had practiced and it made a difference.</p> <p>Clarinets and trumpets are still struggling with chromatic runs.</p> <p>Trombones did fine on their rhythm after isolation.</p> <p>Tempo is erratic during transitions.</p> <p>We mounted the bongos on a stand. We exchanged the triangle beater for a heavier, clangier one. We started hitting the anvil with a much bigger hammer. All positive changes.</p>

***Rehearsal Plan – Rehearsal #10***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 35 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Smooth transitions</p> <p>Finalize who is doing the horse whinny in the trumpet section.</p> <p>Finalize tempos</p> <p>Full run through.</p>	<p>Transitions between sections with a fermata are difficult. I am having trouble conducting their entrance. Also, I think they are distracted by the horse whinnies and spinning cymbals.</p> <p>The horse whinny will be performed by two different students. The group horse whinny that comes with the second fermata sounds messy. I went with just one player, each time, because it sounds more effective to me.</p> <p>The tempo still fluctuates, significantly, but I think they are confident at a speedier tempo than I initially thought they would be able to achieve. We are near 120.</p> <p>The run through had no major upsets. I was pretty pleased with the result. I think we might be able to pull it off.</p>

***Rehearsal Plan – Rehearsal #11***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 15 minutes**

<b>Objectives</b>	<b>Outcomes</b>
Run Transitions and large sections.	<p>Review of transitions, last time, helped tremendously.</p> <p>Other than the fermatas that I still struggle with, students are confident and able.</p> <p>The piece picks up momentum as it progresses. With larger section run throughs, the band is able to “accelerate” their energy and be musically effective.</p>

***Rehearsal Plan – Rehearsal #12***

**Ensemble: Symphonic Band**

**Announcements:**

**Literature: *Michigan's Motors***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Final run throughs.</p> <p>Last chances at nailing down entrances after fermatas.</p> <p>Tempo regulation.</p>	<p>Band is doing well in all areas. They are recognizing the responsibility of tempos at transitions.</p> <p>Last run of the the “Auto Parts” and “Horsepower” section was the best I’ve heard them play. The saxophones added a siren noise without telling me. It was really effective and it sounded great! Not to offend Mr Duffy, but I really liked it!</p>

## **CHAPTER 6 - *In the Forest of the King* by Pierre La Plante**

### **Unit I. Composer**

Pierre La Plante was born on September 25, 1943 in Milwaukee, Wisconsin. He remained in Wisconsin throughout his schooling and thirty-three year teaching career. La Plante received his Bachelor and Master of Music degrees from the University of Wisconsin at Madison. He taught all levels of classroom, vocal and instrumental music. Teaching beginning band students helped him to write accessible, entertaining, and educational works for wind band. As a professional bassoonist, La Plante has performed with the Dubuque Symphony, the Madison Theatre Guild Orchestra and the Unitarian Society Orchestra. La Plante's works for band have been performed in many countries and by many different levels of performance groups. The works of Pierre La Plante can be found on state contest lists throughout the country and in the Teaching Music Through Performance in Band literature guide. (Miles, 2002)

### **Unit II. Composition**

*In the Forest of the King* is based on three traditional French folk songs. The original title of the piece was, “*Trois Chansons Populaires*, or “popular songs.” The piece was written for woodwind quintet, but was orchestrated for band when La Plante was commissioned by Richard Sanger and the Thoreau Middle School Symphonic Band in Vienna, Virginia. The piece is subtitled “A Suite of Old French Folksongs” and contains the movements, “Le Furet,” “The Laurel Grove,” and “King Dagobert.”

The first movement, “Le Furet (The Ferret), is a children's song. The song accompanies a game that is played with one child in the middle and the others in a circle around him. A ring is slipped onto a long string and both ends are tied. The ring runs from hand to hand as the children sing, “The ferret, it runs, it runs. The ferret of the woods my ladies. It runs, it runs, the

ferret of the pretty woods.” After the verse, the child guesses who has the ring and the children switch places. (Lisa Yannucci, 2010)

The second movement, “The Laurel Grove,” is a slow, lush setting for an eighteenth century tune. The song was popular in the French Court of Versailles.

The last movement, “King Dagobert” is based on a tune from the French Revolution, “*Le Bon Roi Dagobert*.” The song was sung to ridicule the monarchy. The historical figure of Dagobert was known for a life of debauchery and excess. King Dagobert was a member of the Merovingian dynasty that ruled France in the Middle Ages. He ruled from 632 until his death in 639. (J. F. Mangin, 2010) The text of the song reads:

*“The good King Dagobert has his trousers on backwards.*

*The Grand Saint Eloi said,“*

*Oh, My King, you are badly dressed.”*

*Y”ou are right,” said the King.*

*“I’m going to put them on right.”*

### **Unit III. Historical Perspective**

*In the Forest of the King* is written in a style reminiscent of the earlier composers for band. Taking a small collection of folk songs and setting them to band instruments is part of a larger history of the wind ensemble. Folk songs have been given instrumental settings for years. The movement to capture and preserve folk song traditions began to pick up speed at the turn of the century with artists such as Percy Grainger, Gustav Holst and Ralph Vaughn Williams in the English-speaking world, Bela Bartok in Hungary and Darius Milhaud in France. These composers, in addition to many others, incorporated folk song collections into their works for band, orchestra and chorus. Many groupings of folk songs have made their way into the band repertoire and have become indispensable to the genre. Percy Grainger's *Lincolnshire Posy*,



Ralph Vaughn Williams' *Folk Song Suite* and Darius Milhaud's *Suite Francaise* have left an indelible mark on folk song preservation and band literature.

#### **Unit IV. Technical Considerations**

The piece uses the B-flat major, E-flat major and F major scales. Tempos can be pretty quick considering the sixteenth note runs in the woodwinds and eighth note melodies played by all instruments. Rhythmic figures should remain crisp and clean with attention to dynamics. Slight syncopation can be found in the melody and accompaniment parts. Trumpets are required to use straight mutes.

The first movement is marked *allegro molto* at quarter note equals 162- 172. It should be felt in one. Staccatos should be very short and very crisp. Accompaniment in the horn and low brass/low woodwind parts should not be allowed to drag down the lightness of the melody. Dramatic dynamic shifts contribute character and interest to the piece. Tempo and tone should remain consistent.

The second movement begins at a slower tempo and requires a warmer, fuller tone. Independence is required from woodwind players at the beginning of the piece and at major transitions. Appropriate balance should be noted by performers as the melody changes hands, frequently. A dramatic change occurs at M. 27 as the tempo is ramped up and players are asked to play marcato. Tempo changes, the road map associated with the D.S. Al coda and then the coda, itself, make watching the conductor a necessity.

The final movement is written in 6/8 and should be conducted in two. The movement begins with a fanfare marked *allegro ma non troppo*; quarter note equals 106-112. At M. 17, tempo is increased to quarter note equals 120-126 and it holds steady until M. 99 when the pieces

begins an *accelerando poco a poco* that continues to the end of the piece. Tempo should continue to accelerate at a rate that students are able to maintain clean articulation. (Miles, 2002)

## **Unit V. Stylistic Considerations**

*In the Forest of the King* uses light, racing melodies throughout the piece. It is necessary to maintain clear, articulate style throughout the spectrum of dynamics, *piano* to *fortissimo*. Shifts in dynamics and articulations should be dramatic to keep the listener guessing. Fast portions of the piece skip along with bounce and vigor. Slower, more *legato* movement is to be played tenderly with attention paid to balance and tone.

In the first movement, the accompaniment should be kept very light and detached to facilitate the racing melody. Syncopated rhythms need to stay on top of the beat to keep from bogging down the tempo. Sudden dynamic shifts can nudge the tempo up or down. The tempo must remain steady to maintain the festive feel of the movement.

The second movement should be a tender, *legato* wash of beautiful tone. Style should remain consistent as the melody changes hands. Often, only one section is playing the melody and is accompanied by a harmonious backdrop. The melody should be prominent while the accompaniment is providing a warm complement. The *legato* section is brought into more poignant focus when contrasted with a sudden style change at M. 27. A short transition leads into a brief *scherzando* section. The movement ends with a *legato*, smooth feel after a return to the beginning and gentle transition into the coda.

The third movement is far more transparent as individual sections take center stage. Style should remain consistent as each section takes the reigns. The melody is light and bouncy even in the hands of the baritone saxophone and low brass. The *accelerando* to the end builds speed slowly as it races to the final conclusion of the piece.

## Unit VI. Musical Elements

*In the Forest of the King* is a tonal work based on folk melodies. The tunes are appealing and catchy. Most verses are based on four measure phrases. The first and third movements are in the key of B-flat major. The second movement is more complex beginning and ending in E-flat with a brief modulation to F major. All three movements are diatonic and accompaniments provide a tonal complement that provides very little dissonance.

The first movement is dependent on a fast-paced, highly articulate melody. The line flows best when proper attention is paid to articulation markings. Notes that are not slurred should be light and separated so the melody has a sprightly, dance-like feel. Beginning at M. 63, accents, on and off the beat, are added to a new melody. Properly accented notes along with the syncopated accompaniment will emphasize the hemiola-like rhythm. A return to the original, familiar melody and a crescendo to *fortissimo* give this movement a striking finish.

The second movement uses longer phrases and stretches them as the idea comes to a close. Slight lifts in between phrases feel almost natural as each statement is given time to breathe and relax into the next idea. It is essential that performers maintain good tone as the phrase crests and falls to its conclusion. Releases before breaths should be graceful and coordinated across the ensemble. At the 2/4 section, style changes to *tempo al marcia*. Players need to make an immediate shift to more accented and faster notes. Make use of the ritardando at M. 80 to ease the transition back to the original tempo. At the coda, the conductor should take plenty of time to draw out and stretch and coax the final phrase for a graceful, gentle finish.

Before the third movement, time should be taken to allow the last sounds of the second movement to drift away and settle before beginning the regal fanfare of the last movement. The fanfare should be played brightly and with pomp. The drums should contain a field drum to warm up the sound and give an outdoor quality to the drumroll. Not too much time should be

taken in between each fanfare statement. Exaggerate the *ritardando* in M. 14 to lend significance to the entrance of the larger ensemble. Movement should remain light, separated and fast-paced. When parts are marked with an accent, the notes should still have space and bounce. At M. 54, the *leggiere non legato* should stay in character with the rest of the piece and be quick and detached. The *accelerando poco a poco* begins in M. 99 and is accompanied by a drop in dynamics. Volume builds as the ensemble gets faster. The crescendo combined with racing tempo creates a flashy, bombastic ending for the piece. (Miles, 2002)

## Unit VII. Form and Structure

### *Le Furet*

Measure	Section			Events and Scoring
1-6	Introduction		All	instruments
7-15	Them	e 1	Upper	woodwind melody
16-23	Them	e 2	Melody	in alto saxophone, joined by clarinet and oboe
23-31	Them	e 1	flute	melody is passed to bassoon, tenor saxophone and euphonium
31-46	Transition			Parts of Theme 1 passes from oboe to horn to woodwinds
46-54	Theme 2			Call and Response between trum pet and flute
54-62	Them	e 1	Woodwinds,	and euphonium

62-78	Theme	e 1	Variations	Parts of Theme 1 found in alto saxophone, piccolo, trumpet and xylophone. measure at M.77
78-107	Theme	e 1	Theme	e repeats four times
108-112	Coda	Final		fragment of Theme 1
<b><i>Laurel Grove</i></b>				
1-4	Theme	e 1	Solo	alto saxophone with accompaniment
5-9		Theme 2		Flute and trumpet melody. 2/4 at M.9
9-14	Theme	e 1	Variation	
14-17	Theme	e 2	Flute	and clarinet
18-26	Transition		Trumpet	call and response, modulates to B-flat major and <i>poco piu mosso</i>
27-52	B	Section	F	major, 2/4, <i>allegretto e scherzando</i>
53-67		Variation		Themes 1 and 2 from A against each other.
68-79	Theme	e 2	Variation	on Theme 2

80-84	Transition		Modulates	back to E-flat, leads to D.S.
85-90	Coda		Fragm	ents of themes, trumpet call and response
<b><i>King Dagobert</i></b>				
1-24	Introduction		Fanfare	motive
25-32	Them	e 1	Upper	woodwind melody
33-36	Them	e 2	Horn	motive
37-44	Them	e 1	counterm	elody in tenor saxophone
44-53	Them	e 3	Saxophone	and horn
54-78	Them	e 4		<i>Leggiero non legato</i> fugue
79-87	Transition		Horn	Fanfare motive
88-95	Them	e 1	Upper	woodwind melody, counterm and elody in trombone euphonium
96-end	Coda			<i>Accelerando</i> , trumpet fanfare motive and main melody combine

## Unit VIII. Suggested Listening

*Lincolnshire Posy* – Percy Grainger

*First Suite in E-flat* – Gustav Holst

*A Little French Suite* Pierre LaPlante

*Suite Francaise* – Darius Milhaud

*Folk Dances* – Dmitri Shostakovich

*Three Airs from Gloucester* – Hugh Stuart

*Cajun Folk Songs* - Frank Ticheli

## **Unit IX. Seating Chart and Acoustical Justification**

*In the Forest of the King* was performed by Shawnee Mission North's concert and freshmen bands. Placement of instruments is the same as the combined bands and symphonic band. Students are not placed by chair audition. Sections of instruments are much smaller in these two bands and students are one or two to a part in each class. At the final rehearsal and during the concert when bands are combined, seating is in the same format as symphonic band. First parts are in the same order as previous band's seating. Please refer to Chapter 4; Unit IX: Seating Plan and Acoustical Justification.

## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 20 minutes**

Objectives	Outcomes
Sightread first movement.	Students played well and we were able to get through the full movement with starts and stops.



***Rehearsal Plan – Rehearsal #2***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Sightread second movements.</p> <p>Work through the “road map” of second movement.</p> <p>Introduce main melody section of third movement.</p> <p>Review 6/8</p> <p>Revisit first movement</p>	<p>Second movement was more difficult to read. We began with a place that most instruments are playing, but the movement is broken up for most of it, so we had a number of re-starts.</p> <p>Road map was successful. I need to decide how I want to conduct the fermata into the D.S.</p> <p>6/8 clicked for students after discussing how to count rests.</p>

***Rehearsal Plan – Rehearsal #3***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 60 minutes**

<b>Objectives</b>	<b>Outcomes</b>
Read through third movement in sections.	Third movement was much easier to read, but the 6/8 confused many.

***Rehearsal Plan – Rehearsal #1***

**Ensemble: Freshman Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 70 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Read through first movement in segments. Big Picture.</p> <p>Play recording</p> <p>Introduce second movement.</p> <p>Make sure road map is understood.</p> <p>Play recording of third movement.</p>	<p>The freshman ensemble is larger, so the strength in numbers is helpful.</p> <p>Students loved the recording, so we tried the first movement a little faster. I think we'll be able to take much faster.</p> <p>Very little work other than road map was possible in second movement.</p>

***Rehearsal Plan – Rehearsal #4***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Third movement rhythms</p> <p>Third movement fanfare beginning</p> <p>Third movement low brass and ww sections.</p>	<p>Time spent talking about how to count rests in 6/8 was helpful.</p> <p>Fanfare was played well, but I need to find a better way to conduct that is more clear.</p> <p>Low brass and ww do well when isolated and taken through rhythms step by step. Modeling came in handy</p>

***Rehearsal Plan – Rehearsal #5***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 45 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Review of third movement rhythms.</p> <p>Try a new way of conducting fanfare and finalize.</p> <p>Encourage low brass and woodwinds</p>	<p>We took a two measure woodwind rhythm and put it on the board and talked through step by step. Counting out loud was very helpful.</p> <p>New way of conducting fanfare was successful. I tried eliding the right hand into an upbeat to bring in the next section while cutting off with the other.</p>

***Rehearsal Plan – Rehearsal #6***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 70 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Slow down and woodshed third movement.</p> <p>Review fanfare of third movement.</p> <p>Build speed in first movement.</p>	<p>Woodwinds are doing better and better, every day, in class. It would be nice if they took it home.</p> <p>After listening to the first movement, they wanted to try it that fast. They did very well and had only a few finger bobble problems.</p>

***Rehearsal Plan – Rehearsal #7***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 45 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Revisit first movement.</p> <p>Attempt dynamics and phrasing in first movement</p> <p>Third movement low brass and woodwinds - accel to end.</p>	<p>First movement is in good shape. Dynamics and phrasing were possible with a slower tempo.</p> <p>Low brass and ww are very accurate, but need more presence</p>

***Rehearsal Plan – Rehearsal #2***

**Ensemble: Freshman Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 45 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Third movement, notes and rhythms</p> <p>Third movement fanfare-make sure they understand how I am going to conduct it.</p>	<p>Taking the 6/8 rhythms apart on the white board was helpful.</p> <p>Students were more successful counting rests and coming in at the right times.</p> <p>Third movement fanfare went quite well. The new conducting movement is very clear and hard to miss.</p>



***Rehearsal Plan – Rehearsal #8***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 45 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Second movement-how to conduct rubatos.</p> <p>Second movement independence in parts.</p>	<p>Rubatos became easier and more clear with a full stop before moving on.</p> <p>The clarinets worked especially hard on their individual parts in the second movement. I am having trouble hearing them.</p>

***Rehearsal Plan – Rehearsal #9***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 60 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Review second movement transitions</p> <p>Entrances in second movement.</p> <p>Tempo in third movement</p>	<p>Transitions are becoming more confident.</p> <p>It is still difficult to hear the clarinets moving on separate parts.</p> <p>Alto Saxophone 1 is too loud..</p>

***Rehearsal Plan – Rehearsal #10***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 70 minutes**

Objectives	Outcomes
<p>Review what went well and what did not at the concert, last night.</p> <p>Review tempos and entrances</p> <p>Touch up low brass/ww</p>	<p>Talked through the second movement and revisited the D.S. al fine and how it would work. Repetition was helpful.</p> <p>Clarinets gained some confidence in their independent parts.</p> <p>Talking through who has what and when was successful.</p>

***Rehearsal Plan – Rehearsal #11***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 45 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Revisit first movement</p> <p>Establish more confidence in beginning</p> <p>Continue to reinforce tonguing</p>	<p>First mvt is in good shape, but tempos are not perfectly steady</p> <p>Redid the initial entrance over and over. Had several good starts that I would be happy to keep</p>

***Rehearsal Plan – Rehearsal #12***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 50 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Boost confidence of low brass</p> <p>Try a run through</p>	<p>Through performance of this piece, low brass have improved quality of sound.</p> <p>Run through was very successful, though I’m debating about how much time to take after full stops in 2<sup>nd</sup> movement.</p>

***Rehearsal Plan – Rehearsal #13***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Run through</p> <p>Spot check</p>	<p>Checked on transitions and stops in 2<sup>nd</sup> mvt. Stops do not include a beat of rest before the next section. Sounds stops and restarts almost immediately.</p> <p>Run through was our best yet.</p>

***Rehearsal Plan – Rehearsal #3***

**Ensemble: Freshman Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
Run through Spot check	Quickly reviewed second movement transitions and first movement entrance  Great run through for tempos. Articulation is poor and will make our overall sound muddy

***Rehearsal Plan – Rehearsal #1***

**Ensemble: Combined Band**

**Announcements:**

**Literature: *In the Forest of the King***

**Time: 25 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Spot check</p> <p>Balance check</p> <p>Run through</p>	<p>Transitions in the second movement are down pat.</p> <p>Alto saxophones are too loud, but I think they will back off for the concert. Low brass and low ww were helped by the added manpower of the freshmen. Overall confidence was no problem</p> <p>Great run through. Looking forward to contest.</p>



## **CHAPTER 7 - [*Yorkshire Ballad* by James Barnes]**

### **Unit I. Composer**

James Barnes has been a Professor of Theory and Composition at the University of Kansas since 1977. He teaches orchestration, arranging, wind band history, repertoire, and composition classes. Barnes received his Bachelor and master of Music from the University of Kansas in 1974 and 1975. He studied conducting from Zuohuang Chen. As a composer, Barnes has produced works for band, orchestra and solo instruments. His pieces have been performed all over the world and can be found on many state contest lists. He has been the recipient of numerous awards, grants and other honors including the Kappa Kappa Psi Distinguished Service to Music Medal and the American Bandmasters Association Ostwald Award for outstanding contemporary music. In addition to composition, the United States, Europe, Australia, Japan and Taiwan have welcomed him as a frequent conductor and lecturer. Also, he is an accomplished tubist who has performed with many professional and educational ensembles. Barnes has written over 45 works for band. Barnes' music is published exclusively by Southern Music Company. (Miles 1997)

### **Unit II. Composition**

*Yorkshire Ballad* is a bestseller for the Southern Music Company. The lush, rich, harmonic setting of the simple folk melody is playable and generously orchestrated to make young ensembles sound their best. The piece has three major sections that contain four melodious phrases each. Countermelodies provide a nice contrast and enhance the melody. As the melody is modulated up a perfect fourth, the piece comes to a dynamic and emotional climax. This short work is graded a 2 by Southern Music Company and a 3 by *Teaching Music through*

*Performance in Band.* Technically, the piece is accessible by young bands. Also, the lilting melody is a familiar sounding tune that has typical ebb and flow. Inexperienced players can easily pick up on the natural crescendos, diminuendos, swells and lilt. (Southern Music Company, 2010) (Miles, 1997)

### **Unit III. Historical Perspective**

A ballad is a song with a narrative. Often, the text is a popular poem or story from a local culture. The narrative is set in simple, musical phrases that are repeated in the form of verses. Ballad-style songs have been sung in many cultures and countries all over the world. *Yorkshire Ballad* is an instrumental setting of a British or Irish style folk song. A slow tempo, nostalgic melody and emotional climax are all characteristic of traditional Western European or American ballads. Typical ballads are written in four phrases, one of which is a refrain or chorus, though forms change between cultures, composers and nationalities. *Yorkshire Ballad* is written in three phrases that follow a typical ballad form of ABA or verse-refrain-verse. (Miles, 1997)

### **Unit IV. Technical Considerations**

The piece is marked, “Adagio-Legato e sostenuto.” While maintaining a slower tempo, players are required to crescendo and diminuendo, smoothly. Good air support is needed to sustain sound across the phrase and throughout long notes. The piece should flow, seamlessly, in an even, singing tone. Gentle, legato tonguing will give entrances and tongued notes grace and appropriate style.

The harmonic accompaniment and countermelody should be held in appropriate balance with the prominent melody. The accompaniment and countermelody are to be played quietly and be supportive of the melody. Identifying one's role within the context of the piece will be

necessary to infer at what volume a part should be played. Other responsibilities of the player include dotted rhythms and the B-flat and E-flat scale patterns. (Miles, 1997)

### **Unit V. Stylistic Considerations**

Smooth, full, lush phrases played at a medium slow tempo are indicative of ballad style. In this piece, phrases are fairly short which makes sustaining quality tone throughout the entirety of the phrase an easy way to make the melody sing. The piece does not have dramatic shifts in dynamics, so the volume should be adjusted to the flow of the melody. Fluid crescendos as the melody ascends and measured ebbing of volume as the phrase winds down create a musical narrative. At the end of the piece, the *fortissimo* gradually turns to *morendo al niente*. Maintaining a smooth fluidity as the piece dies away will make for an effective ending within the style. (Miles, 1997)

### **Unit VI. Musical Elements**

The piece is written in the key of B-flat. Movement, throughout the entirety of the the work, is diatonic. The melody is written in four phrases and is repeated three times. Each time a phrase is repeated, slight changes are made to orchestration and accompaniment. The final iteration of the phrase is embellished with a prominent countermelody. The counter melody uses suspensions that, when heard alongside the melody, lend tension and release to the aural interest of the final phrase.

## Unit VII. Form and Structure

Measure	Section	Melody	Voicing and Events
1	a1	Introduction	of the “a” section of the verse
played			by clarinets, alto sax and horns.
5	a2		Reduced orchestration. Melody in only
clarinet			1, alto sax 1, and horn 1.
9	b	Clarinets,	alto saxes and horns
13	a3		Reduced orchestration. Melody in only
sax			clarinet 1, alto
17	a1		1 and horn 1
21	a2	Repeat	Repeat of the verse played by only flute 1
25	b		a with same orchestration
29	a3		Flute 1, oboe 1 and clarinet 1.
33	a1		Oboe 1, clarinet 1 and horn 1
m			Repeat of the verse, modulates to E-flat,
trum			elody in brass;
37	a2	Sa	pet 1, baritone, and tenor sax.
41	b	First	me orchestration as a1
trom			parts in flute, clarinet, trumpet and
45	a4	First	bone
Counterterm			parts in flute, clarinet and trumpet.
trom			elody in bassoon 1, tenor sax,
49	Coda		bones and baritone.
			<i>morendo al niente</i>

## **Unit VIII. Suggested Listening**

*Brookshire Suite* – James Barnes

*Canterbury Chorale* – Jan van der Roost

*Irish Tune from County Derry* – Percy Grainger

*Air for Band* – Frank Erickson

## **Unit IX. Seating Chart and Acoustical Justification**

*Yorkshire Ballad* was performed by Shawnee Mission North's concert and freshmen bands. Please refer to Chapter 6; Unit IX: Seating Plan and Acoustical Justification.

## Unit X. Rehearsal Plans and Evaluations

### *Rehearsal Plan – Rehearsal #1*

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 45 minutes**

Objectives	Outcomes
Sightread with cues	All rhythmic issues were ironed out with a second run. Bringing out countermelodies will be an important later step

***Rehearsal Plan – Rehearsal #2***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Sightread without cues</p> <p>Add dynamics, articulation</p>	<p>No trouble with independence. Countermelodies far more visible without the extra noise of added cue notes.</p> <p>Talking about hills and valleys helped to encourage production of dynamics.</p> <p>Articulation is correct, but much work needs to be done on smoothing out the slurs with a more consistent airflow</p>

***Rehearsal Plan – Rehearsal #3***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Talk about peaks of phrases</p> <p>Revisit dynamics, articulation</p>	<p>Peaks of phrases are identified.</p> <p>Revisit the concept of hills and valleys helped.</p> <p>More work needs to be done on sustaining phrases.</p>



***Rehearsal Plan – Rehearsal #1***

**Ensemble: Freshman Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
Sightread with cues	Stopping was only necessary a few times. Subsequent runs made significant progress.

***Rehearsal Plan – Rehearsal #4***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 30 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Discuss peak of entire piece at modulation</p> <p>Work on sustaining tone</p>	<p>Peak was easily identified. Repeating ideas of peaks within phrases was helpful.</p> <p>We are not getting quiet enough.</p> <p>Air exercises might be helpful with sustaining.</p>

***Rehearsal Plan – Rehearsal #5***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 40 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Air exercises. (stand up. In for four out for four)</p> <p>Work on sustaining tone</p>	<p>Students have not done air exercises for a while. I think they think it is just for marching band. Need to do more.</p> <p>Tone improved significantly</p> <p>Keeping tone throughout phrases will need more work.</p>

***Rehearsal Plan – Rehearsal #6***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 20 minutes**

<b>Objectives</b>	<b>Outcomes</b>
Air exercises. Work on sustaining tone Try to follow the conductor with dynamics  Sightread without cues Discuss peaks of phrases, peak of the piece.	Air exercises were taken more seriously Tone is getting better, but the effects of the air exercises wears off, quickly. Students need to sit up. Students are very responsive to dynamic shifts by conductor, but are not getting quiet enough.

***Rehearsal Plan – Rehearsal #2***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 40 minutes**

Objectives	Outcomes
<p>Sightread without cues</p> <p>Discuss peaks of phrases, peak of the piece.</p>	<p>Reading without cues went well. Students are confident and like the more transparent sound.</p> <p>Students understood phrasing and tried their best. It will take some more training to get quiet enough.</p>

***Rehearsal Plan – Rehearsal #7***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 20 minutes**

<b>Objectives</b>	<b>Outcomes</b>
<p>Air exercises</p> <p>Work more on following the conductor. Stretch phrases.</p>	<p>Air exercises are making progress. Students are beginning to assume we are going to do it and fight me less.</p> <p>Phrase stretching was pretty difficult for them. I need to be more clear with my conducting.</p>

***Rehearsal Plan – Rehearsal #8***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 15 minutes**

Objectives	Outcomes
Air exercises Run through	Run through went by with few problems but was hardly expressive, at all. I need to keep reminding and working on my conducting.

***Rehearsal Plan – Rehearsal #3***

**Ensemble: Freshmen Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 25 minutes**

Objectives	Outcomes
<p>Run through.</p> <p>Discuss how expressive we are being and what we can do to improve.</p>	<p>The run through went by with few problems.</p> <p>Students have very mature thoughts on expression. Trying to translate them through the instrument takes focus and reminders.</p>



***Rehearsal Plan – Rehearsal #10***

**Ensemble: Concert Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 15 minutes**

<b>Objectives</b>	<b>Outcomes</b>
Point out each phrase and peak. Encourage expression.	Overdoing it with conducting is helping. They are remembering and doing their best to translate into dynamic shifts.

***Rehearsal Plan – Rehearsal #1***

**Ensemble: Combined Band**

**Announcements:**

**Literature: *Yorkshire Ballad***

**Time: 15 minutes**

<b>Objectives</b>	<b>Outcomes</b>
Run through.	Run through was very successful. Students remember expression and sustaining tone. I think the concert will be great!

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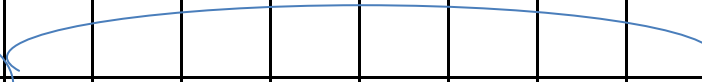

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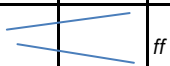
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## **Appendix A – Score Analysis for *Hands Across the Sea March***

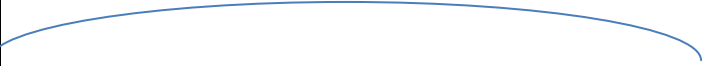

Composition Hands Across the Sea  
Composer John Philip Sousa

Measure #	1	2	3	4	5	6	7	8	9	10	11	12
<b>Form</b>	Introduction				A; First Strain							
<b>Phrase Structure</b>												
<b>Tempo</b>	Vigorously - Quarter = 124											
<b>Dynamics</b>	ff				mf				mf			ff
<b>Meter/Rhythm</b>	Cut time											
<b>Tonality</b>	D minor											
<b>Harmonic Motion</b>	V-I and secondary dominant motion.				harmony on down and offbeats, light, bouncy, oom-pah							
<b>Orchestration</b>	Tutti				melody in high winds, accompaniment in mid to low winds, percussion on snare, cymbals and bass drum.							
<b>General Character</b>	high energy, aggressive											
<b>Means for Expression</b>	articulation in march style, brisk tempo											
<b>Conducting Concerns</b>	Emphasize big hits, dynamic ocontrast				Small, basic 2 pattern, Lots of rebound to encourage bounce,							
<b>Rehearsal Consideration</b>	flutes and clarinets pitched very high, low winds should remain light and bouncy, practice slowly and build tempo.				accompaniment should be light. Players are responsible for maintaining tempo							

Composition Hands Across the Sea  
Composer John Philip Sousa




Measure #	13	14	15	16	17	18	19	20	21
Form	B								
Phrase Structure									
Tempo									
Dynamics									
Meter/Rhythm									
Tonality									
Harmonic Motion	Harmony should crescendo in M. 17 and 18 and better facilitate the group's end of phrase								
Orchestration									
General Character									
Means for Expression									
Conducting Concerns	breathe with the group before the last note of the phrase								
Rehearsal Consideration	Maintain tempo at the repeat								

Composition Hands Across the Sea  
Composer John Philip Sousa



Measure #	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38
<b>Form</b>	C; second strain								D; second strain continued								
<b>Phrase Structure</b>																	
<b>Tempo</b>																	
<b>Dynamics</b>	<i>ff</i>														2nd time decrescendo		<i>mf-p</i>
<b>Meter/Rhythm</b>																	
<b>Tonality</b>																	
<b>Harmonic Motion</b>																	
<b>Orchestration</b>	Add trombone to melody																
<b>General Character</b>	light hearted, joyful, bouncy, cheerful																
<b>Means for Expression</b>	light articulation, precisement accompaniment																
<b>Conducting Concerns</b>	downbeat of M. 21 needs to cut off that section and kick start the next. Make eye contact with trombones																
<b>Rehearsal Consideration</b>	Tempo can slow down at major transitions.																





Composition Hands Across the Sea  
Composer John Philip Sousa

Measure #	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
<b>Form</b>	E; Trio								F; trio continued								
<b>Phrase Structure</b>																	
<b>Tempo</b>																	
<b>Dynamics</b>	1st time: <i>p</i> , 2nd time: <i>pp</i>														low brass <i>mf</i>		
<b>Meter/Rhythm</b>																	
<b>Tonality</b>	B-flat Major																
<b>Harmonic Motion</b>	trombones sustain long, chordal tones, low ww, tuba, st. b continue down beats/2nd time: one on a part														Swell at turn of phrase		
<b>Orchestration</b>	Melody in high winds, tenor saxophone, baritone. 2nd time: only xylophone carries melody																
<b>General Character</b>	expressively, smooth phrases, lyrical melody, accents and staccatos replace with slurs and tenuto's.																
<b>Means for Expression</b>									significant contrast from parts outside the trio, smooth lines, sustained tones								
<b>Conducting Concerns</b>	maintain tempo despite <i>p</i> dynamic. Cue piccolo accomp,								cue soloists, cut off sustained notes, cue low brass <i>mf</i> swell								
<b>Rehearsal Consideration</b>																	

Composition Hands Across the Sea  
Composer John Philip Sousa


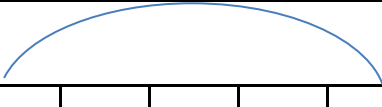



Measure #	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71
Form	G; dogfight								H, dogfight continued							
Phrase Structure																
Tempo																
Dynamics	<i>ff</i>								<i>ff</i>						1st time: decres. 2nd time: cres.	
Meter/Rhythm																
Tonality																
Harmonic Motion	high winds play sustained chords at full volume over the short percussive movement of the low brass.															
Orchestration	low brass take over melody								all instruments join in the same rhythm to build up to the grand finale							
General Character	forcefully, let low brass bark and build energy trading responses with the high ww								pushing through to the ending							
Means for Expression	biting housetop accents, <i>fortissimo</i> , scored in octaves for volume								all instruments sharing the same rhythm							
Conducting Concerns	off beat entrance into G. Cut off in M. 55 should be kick off for low brass									bring in woodwinds in M. 65					total silence on beat 2 of M. 70	
Rehearsal Consideration	trombones are reaching for seventh position. They should think about blowing all the way through the phrase.								be careful of pitched octaves.							

Composition Hands Across the Sea  
Composer John Philip Sousa

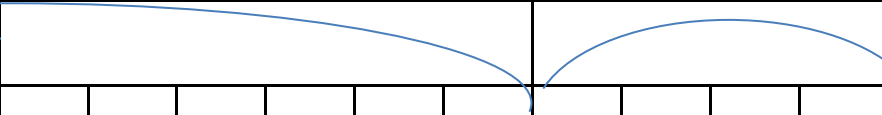
Measure #	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88
<b>Form</b>	I: grand finale									J: grand finale to end							
<b>Phrase Structure</b>																	
<b>Tempo</b>																	
<b>Dynamics</b>	1st time: <i>f</i> 2nd time: <i>ff</i>									crescendo to end							
<b>Meter/Rhythm</b>																	
<b>Tonality</b>																	
<b>Harmonic Motion</b>	low brass down beats, horn up beats, trombone countermelody																
<b>Orchestration</b>	trumpet, clarinets, saxophones, baritones on melody, picc and flute on obbligato,										tutti to end						
<b>General Character</b>	fight to the finish with all instruments playing with big and full tone																
<b>Means for Expression</b>	bells up, fast tempo, <i>fortissimo</i>																
<b>Conducting Concerns</b>	don't allow the group to rush									Last note should be big and full with all chord tones present. A big preparation with rebound will give the appropriate "DOH" sound							
<b>Rehearsal Consideration</b>	all parts should be heard, bells up for brass, don't let one line overpower another, try to save some volume back for the very end, the sound should be loud and raucous but not out of control									last note should be completely together. The group should breathe as one to play the last note. Release without tongue.							

## **Appendix B - Score Analysis of *Michigan's Motors***


Composition Michigan Motors  
Composer Thomas Duffy

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<b>Form</b>	Cold Starts													
<b>Phrase Structure</b>														
<b>Tempo</b>	Quarter note = 80-96													
<b>Dynamics</b>	<i>pp</i> 	<i>f</i>		<i>pp</i> 	<i>f</i>				<i>mf</i>			<i>f</i>		
<b>Meter/Rhythm</b>	4-Apr													
<b>Tonality</b>	E- flat Major		dissonance											
<b>Harmonic Motion</b>														
<b>Orchestration</b>	woodwind chord, percussion plays large role in character, trumpets with st. mutes								ww, low brass, perc play rhythmic ostinati, trumpet and horn play short, flashy rhythms					
<b>General Character</b>	Percussion and winds reflecting mechanical parts trying to get going on a cold mornign								car is gaining speed					
<b>Means for Expression</b>	instruments as automotive sound								repetitive short motives					
<b>Conducting Concerns</b>	give fermatas enough space								regular, even time; cue tiered entrances					
<b>Rehearsal Consideration</b>	begin quiet enough to make a dramatic crescendo								mechanically precise, all parts playing equally					



Composition Michigan Motors  
Composer Thomas Duffy

Measure #	15	16	17	18	19	20	21	22	23	24
Form										
Phrase Structure										
Tempo										
Dynamics	melody <i>p</i> , low brass <i>f</i>				all <i>f</i>		<i>f</i>			
Meter/Rhythm										
Tonality										
Harmonic Motion										
Orchestration										
General Character										
Means for Expression										
Conducting Concerns					cue chromatic sweeps, full stop at fermata. Cue horse. Cue tiered entrances.					
Rehearsal Consideration	pay close attention to percussion dynamics									

Composition Michigan Motors  
Composer Thomas Duffy


Measure #	25	26	27	28	29	30	31	32	33	34	35	36
Form												
Phrase Structure												
Tempo												
Dynamics	<i>ff</i>						<i>f</i>					
Meter/Rhythm												
Tonality												
Harmonic Motion												
Orchestration	all instruments but trumpets, piccs, fl, ob				picc/fl enter w. a new motive that will transition into RT, Cl. Pick it up at M. 33, tpts and AS off beats							
General Character	parts become more intricate and complex, car is gaining speed					transitioning into Racin' the Train						
Means for Expression	fewer rests make it sound like it is picking up pace											
Conducting Concerns	keep precise time						cue picc.fl				cue tpt, AS	
Rehearsal Consideration	low brass should be prominent but not overpowering					Payclose attention to articulation and make sure all parts are heard						

Composition Michigan Motors  
Composer Thomas Duffy



Measure #	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
Form	Racin' the Train														Cruisin'		
Phrase Structure																	
Tempo																	
Dynamics			ww				ff				ff train whistle			train p-ff	mp ww		
Meter/Rhythm											key change to C major						
Tonality																	
Harmonic Motion							all brass train whistle										
Orchestration	all instruments participate in the chase. Low brass represent the train, all others represent the car								fl pick up trumpet motive, joined by cl. At M. 45								
General Character	smaller divisions of notes sound make the pace of the car faster								Battle for prominence						smooth running autom		
Means for Expression															constant, repetitive m		
Conducting Concerns							cue fl/ picc, ob		cue ob			cue train whistle					cue co
Rehearsal Consideration												train whistle needs to be loud and the down to <i>p</i> at 50					n





Composition Michigan Motors  
Composer Thomas Duffy

Measure #	54	55	56	57	58	59	60	61	62	63	64	65	66
Form													
Phrase Structure													
Tempo													
Dynamics		<i>ff</i>			<i>mp ww</i>	<i>fff</i>							
Meter/Rhythm													
Tonality													
Harmonic Motion													
Orchestration	wws out, brass in				ww out, brass in, tpt/ picc new motive								
General Character	mobile	intensity, relentless, high octance											
Means for Expression	motion	fast, funky rhythms broken by rapid fire chromatic lines.											
Conducting Concerns	ww bell	cue brass entrance					cue tpt/picc rhythmic splashes				cue tpt/picc rhythmic splashes		
Rehearsal Consideration	maintain tempo, be loud and have fun but do not get out of control. watch out for tone in high ww.												



Composition Michigan Motors  
Composer Thomas Duffy

Measure #	67	68	69	70	71	72	73	74	75	76	77	78	79	80
Form														
Phrase Structure														
Tempo														
Dynamics	<i>ff</i>												<i>fp to ff</i> for low brass and horn	
Meter/Rhythm	3_4							4_4						
Tonality														
Harmonic Motion														
Orchestration	all instruments on rhythmic motives.												low brass, hn	
General Character														
Means for Expression														
Conducting Concerns								cue tiered entrances						
Rehearsal Consideration	funk rhythms need bounce and forward motion. Don't allow 8ths to rush,					chromatic 16ths should be tongued and rapid-fire					rehearse chromatic runs slowly and slurred			

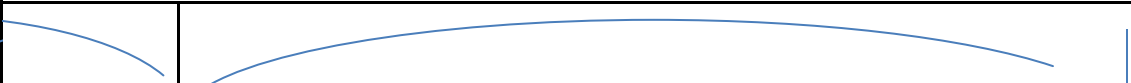
Composition Michigan Motors  
Composer Thomas Duffy

Measure #	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97
Form						Auto Parts											
Phrase Structure																	
Tempo																	
Dynamics					<i>p ww, body percussion ff</i>				ff - tpt								
Meter/Rhythm																	
Tonality																	
Harmonic Motion																	
Orchestration	instruments drop out, except tbone gliss, and high ww chord				Picc/fl/ob/percussion and body percussion												
General Character	transition				inner workings of a piston engine												
Means for Expression					intricate, interlocking, repetitive rhythmic motives												
Conducting Concerns						cue cl, body perc, temple blocks					cue tbones' body perc			cue tpts			
Rehearsal Consideration					toy percussion need to be organized and each person should be responsible for their instrument and part.												

Composition Michigan Motors  
Composer Thomas Duffy

Measure #	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114
Form		Horsepower															
Phrase Structure																	
Tempo																	
Dynamics																	
Meter/Rhythm															2_4		
Tonality																	
Harmonic Motion																	
Orchestration		new, rhythmic motive in fl/picc.ob				New AS motive					new tpt motive				only percussion		
General Character																	
Means for Expression																	
Conducting Concerns						cue AS					cue tpt						
Rehearsal Consideration		clapping is <i>f</i> , but should be backstage to new entrances. Keep AS very light and playful								stay light.							

Composition Michigan Motors  
Composer Thomas Duffy




Measure #	115	116	117	118	119	120	121	122	123	124	125	126	127	128
Form														
Phrase Structure														
Tempo														
Dynamics			ww- <i>mp</i> , brass and percussion - <i>f</i>											
Meter/Rhythm														2_4
Tonality														
Harmonic Motion														
Orchestration														
General Character														
Means for Expression														
Conducting Concerns	cue cow bell and horse		wait until cymbal stops to continue				cue tpts/picc		cue brass		cue tpts/picc			
Rehearsal Consideration	keep rests rhythmic													

Composition Michigan Motors  
Composer Thomas Duffy

Measure #	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143
Form															
Phrase Structure															
Tempo															
Dynamics													chord <i>fp-fff</i>		
Meter/Rhythm					4_4										
Tonality															
Harmonic Motion															
Orchestration															
General Character	frenetic, relentless, race to the finish														
Means for Expression															
Conducting Concerns					cue tiered entrances								cue chord		
Rehearsal Consideration	return of funky rhythms from "cruisin'												fat, last note		




**Appendix C - Score Analysis of *In the Forest of the King*;  
Mvt. 1 “Le Furet”**

Composition In the Forest of the King, Mvt. 1  
 Composer Pierre la Plante

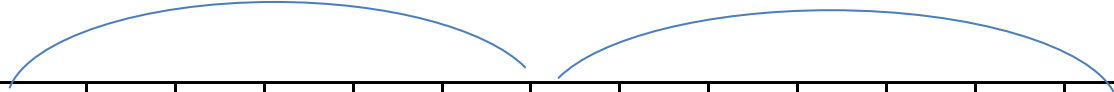
Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
<b>Form</b>	Introduction						Theme 1								
<b>Phrase Structure</b>															
<b>Tempo</b>	allegro molto, 162-172														
<b>Dynamics</b>	<i>ff</i>						<i>f</i>								
<b>Meter/Rhythm</b>	2_4														
<b>Tonality</b>	B-flat														
<b>Harmonic Motion</b>							Trumpets on repeated 8ths, tenor sax plays half notes				horns play syncopated rhythm, low brass bass line on major chord tones				
<b>Orchestration</b>	all instruments						melody in upper woodwinds								
<b>General Character</b>	joyful, happy, energetic														
<b>Means for Expression</b>	light, bouncy, up tempo														
<b>Conducting Concerns</b>	alla breve (in one), no one plays on beat one, bring the group in with a solid downstroke.														
<b>Rehearsal Consideration</b>	rehearse slowly, first. Runs will build speed.														




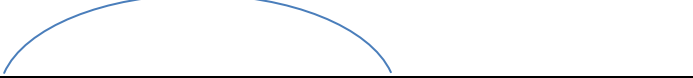

Composition In the Forest of the King, Mvt. 1  
Composer Pierre la Plante

Measure #	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
<b>Form</b>	Theme 2								Theme 1							
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>	<i>mp</i>				<i>mf</i>			<i>f</i>	<i>p</i>						<i>p</i>	<i>f</i>
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>	Trumpets drop out, horns play sustained notes, high ww accompany solo until they join at M 21								thinner scoring, harmony on sustained major chord tones							
<b>Orchestration</b>	melody in Alto sax, joined by cl/ob								flute melody passed to basson, TS and euph							
<b>General Character</b>																
<b>Means for Expression</b>																
<b>Conducting Concerns</b>	cue alto sax															
<b>Rehearsal Consideration</b>	don't let tempo drag as melody changes hands															



Composition In the Forest of the King, Mvt. 1  
 Composer Pierre la Plante

Measure #	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46
<b>Form</b>	transition														
<b>Phrase Structure</b>															
<b>Tempo</b>															
<b>Dynamics</b>	<i>mp</i>						<i>mp</i>								
<b>Meter/Rhythm</b>															
<b>Tonality</b>															
<b>Harmonic Motion</b>					all accompaniment drops down to virtually nothing. Low brass play very soft chord tones										
<b>Orchestration</b>	parts of theme pass from inst to inst				horns, saxophones, low clarinets take over melody						lyrical melody slides right back into the main theme melody				
<b>General Character</b>	much calmer interlude											tension mounts as the melody returns			
<b>Means for Expression</b>	thin scoring, lyrical, long phrases														
<b>Conducting Concerns</b>	cue tiered entrances														
<b>Rehearsal Consideration</b>	don't let tempo sag as melody changes hands														


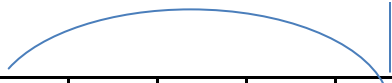
Composition In the Forest of the King, Mvt. 1  
Composer Pierre la Plante

Measure #	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62
<b>Form</b>	Theme 2								Theme 1							
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>	<i>p</i>											<i>f</i>				
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>									low brass, low ww on V-I movement							
<b>Orchestration</b>	st. muted trumpets			high woodwind response					return to beginning orchestration minus trumpet repeated 8ths, trumpets join melody at M 58							
<b>General Character</b>									joyful, light and airy							
<b>Means for Expression</b>									light articulation, slurs and staccatos							
<b>Conducting Concerns</b>	cue entrances											cue returning trumpets				
<b>Rehearsal Consideration</b>	rehearse call and response															



Composition In the Forest of the King, Mvt. 1  
 Composer Pierre la Plante

Measure #	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78
<b>Form</b>	theme 1 Variations															
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>	<i>mp</i>															
<b>Meter/Rhythm</b>	hemiola															
<b>Tonality</b>																
<b>Harmonic Motion</b>									trumpets and trombones pick up 8th note hits							
<b>Orchestration</b>	Parts of Theme 1 disbursed from part to part								melody in picc, ob, muted tpt, xylo							
<b>General Character</b>	altering time, playfully															
<b>Means for Expression</b>		hemiola in alto sax														
<b>Conducting Concerns</b>																
<b>Rehearsal Consideration</b>	offbeats should be exact, not approximated. Subdivide.								rehearse 8th note hits using subdivision, clapping and speaking							

Composition In the Forest of the King, Mvt. 1  
 Composer Pierre la Plante






Measure #	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94
<b>Form</b>	Theme 1								Theme 1, repeated							
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>																
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>	horns return to play syncopated rhythm from beginning, tubas on half note bass line									low brass, low ww half note bass line, horns syncopated rhythm						
<b>Orchestration</b>	fl, ob, alto sax on melody									melody in fl, ob, alto sax						
<b>General Character</b>																
<b>Means for Expression</b>																
<b>Conducting Concerns</b>																
<b>Rehearsal Consideration</b>	Theme repeats 4x. Be sure to make changes to keep the tune fresh and new.															

Composition In the Forest of the King, Mvt. 1  
Composer Pierre la Plante

Measure #	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112
Form	Theme 1, repeated													Coda				
Phrase Structure																		
Tempo																		
Dynamics	Crescendo, poco a poco									ff								
Meter/Rhythm																		
Tonality																		
Harmonic Motion	trombones join horns' syncopated rhythm									accented bass line, trombones, 2nd and 3rd trumpets return to repeated 8ths, counter melody continues								
Orchestration	trumpets, T sax, euph join melody, clarinet, alto sax on counter melody									melody on <i>ff</i> to end								
General Character										race to the finish								
Means for Expression										fortissimo								
Conducting Concerns																		
Rehearsal Consideration										should be raucous and fun to the end, but not out of control								




**Appendix D - Score Analysis of *In the Forest of the King*;  
Mvt. 2; “The Laurel Grove”**

Composition In the Fprest of the King, Mvt. 2  
Composer Pierre la Plante





Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14
<b>Form</b>	Theme 1				Theme 2					Theme 1 variation				
<b>Phrase Structure</b>														
<b>Tempo</b>	poco moderato 62-72													
<b>Dynamics</b>	mp				p									p
<b>Meter/Rhythm</b>	4_4								2_4	4_4				
<b>Tonality</b>	Diatonic - E-flat													
<b>Harmonic Motion</b>	warm, lush ww accomp				slurred quarter notes in low brass					slurred quarter notes in low woodwinds, sustained chord tones in tbn				
<b>Orchestration</b>	solo alto sax				flute, trumpet melody					melody in fl, ob, 1st cl, euph. Counter melody in 2nd and 3rd clar, tpt				
<b>General Character</b>	warm, full													
<b>Means for Expression</b>	instruments pitched low in their range. Long, slurred phrases													
<b>Conducting Concerns</b>	smooth, flowing, encourage hills and valleys in dynamics				cue trumpet/flute							cue tpt		
<b>Rehearsal Consideration</b>	parts require some independence. Play parts separately, then merge.													







Composition In the Fprest of the King, Mvt. 2  
Composer Pierre la Plante

Measure #	15	16	17	18	19	20	22	23	24		27	28	29	30	31	32	33	34	
<b>Form</b>	Theme 2			transition							B section								
<b>Phrase Structure</b>																			
<b>Tempo</b>							poco piu mosso				allegretto scherzando								
<b>Dynamics</b>							mp, cresc piu forte, p				p								
<b>Meter/Rhythm</b>											2_4								
<b>Tonality</b>				modulates to B flat							F major								
<b>Harmonic Motion</b>	no accomp										no accomp								
<b>Orchestration</b>	motive in fl, 1st cl, saxes, horn,										upper ww melody								
<b>General Character</b>	mournful, solemn										light, jovial								
<b>Means for Expression</b>	echoing; trumpet call and response										slurs spring into staccato for quick, light releases								
<b>Conducting Concerns</b>							come to a complete stop at fermata				new tempo								
<b>Rehearsal Consideration</b>	Road Map: coda at M. 17							swell dynamics				ensure releases are light and bouncy, not tongued							


Composition In the Fprest of the King, Mvt. 2  
Composer Pierre la Plante

Measure #	37	38	39	40	41	42	43	#	45	46	47	48	49	50	51	#	#
Form	B section, continued									B section Theme 2							
Phrase Structure																	
Tempo																	
Dynamics	<i>f</i>									<i>f</i>							
Meter/Rhythm																	
Tonality																	
Harmonic Motion										sustained sfz-p at M 47							
Orchestration	brass melody alla marcia																
General Character	march-like										tutti, all instruments same rhythm						
Means for Expression	heavy accents										heavy accents until M. 53 non pesante						
Conducting Concerns	cue brass, march conducting should be abrupt and heavy										conduct bell like tones. At 53 lighten u p						
Rehearsal Consideration											should be forte with good tone						

Composition In the Fprest of the King, Mvt. 2  
Composer Pierre la Plante

Measure #	54	55	56	57	58	59	#	61	62	63	64	65	#	67	68	69	70	#	73	74	75	#	77		
Form	Variations							Variations						variations on Theme 2											
Phrase Structure																									
Tempo																	<i>mp</i>								
Dynamics		<i>f</i>	<i>mf</i>						<i>f</i>																
Meter/Rhythm																									
Tonality																									
Harmonic Motion	trumpets on short, rhythmic repeated tones, low brass on quarter														long notes when instruments are not on melody										
Orchestration	melody in high woodwinds								trumpets join melody							call and response between instrument families									
General Character																	beginning to calm down and transition								
Means for Expression																	smoother lines, sustained tones								
Conducting Concerns									cue b. cl. Re entry								cue tiered entrances								
Rehearsal Consideration									dramatic crescendo into M 61						Be careful not to foreshadow the rallentando										


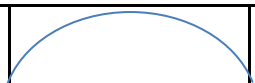

Composition In the Fprest of the King, Mvt. 2  
Composer Pierre la Plante

Measure #	80	81	82	83	84	85	86	87	88	89	90
Form	Transition to D.s.					coda					
Phrase Structure											
Tempo	ritardando										
Dynamics	mp										
Meter/Rhythm											
Tonality			modulates back to Eb								
Harmonic Motion	accompaniment with long sustained tones										
Orchestration	melody in woodwinds					trumpet brings back its mournful call for a last melodic phrase					
General Character	broaden					Gentle exhalation and ending of the piece.					
Means for Expression	lush, tones pitched low in the range										
Conducting Concerns				G.P. D. S. al coda		make eye contact, bring the ensemble down as much as possible					
Rehearsal Consideration	rehearse this transition					exercises in breath support and maintaining good tone at low volume					




**Appendix E - Score Analysis of *In the Forest of the King*;  
Mvt. 3 “King Dagobert”**

# Composition In the Forest of the King, Mvt. 3

Composer Pierre le Plante





Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23
Form	Introduction, fanfare																						
Phrase Structure																							
Tempo	allegro ma non troppo Dotted quarter =106-112													rit.		allegro, tempo di la chasse							
Dynamics	ff											f				f							
Meter/Rhythm	6_8																						
Tonality	B flat																						
Harmonic Motion	no accomp										accompanied by triangle												
Orchestration	snare drum roll, trumpets										horns and alto sax respond to initial fanfare					high ww melody, sax, bassoon and horn echo							
General Character	regal, hunting motive														The chase begins								
Means for Expression	trumpet fanfare														tempo increases, more instruments involved, accented								
Conducting Concerns	fermata on first measure, bring in tpts with smooth down/up									give the fermata enough time to settle and breathe					dramatic ritardando, hold fermata				new, steady tempo				
Rehearsal Consideration	discuss fanfare style, bell tones, accents, majestic															go over how the fanfares will be cut and brought back in							

Composition In the Forest of the King, Mvt. 3  
Composer Pierre le Plante

Measure #	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44
Form	Theme 1								theme 2, hunting motive				theme 1							
Phrase Structure																				
Tempo																				
Dynamics	<i>f</i>								<i>f</i>											
Meter/Rhythm																				
Tonality																				
Harmonic Motion	rhythmic accomp in tpts, hns, joined by tbn. Euph/tuba downbeats								downbeats in alto and bari sax, tuba and tbn				st muted tpts, hn short rhythmic accomp to main melody, low ww, euph and tuba on downbeats, tbn accompanies counter melody with longer, sustained chord tones							
Orchestration	high wood wind melody								horns, euph, t sax				melody in high ww and alto sax, counter melody in t sax, euph							
General Character									marcato; return of hunting/fanfare motive											
Means for Expression									marcato and housetop accents											
Conducting Concerns																				
Rehearsal Consideration	despite <i>f</i> , remain light and playful																			



# Composition In the Forest of the King, Mvt. 3

Composer Pierre le Plante

Measure #	45	46	47	48	49	50	51	52	53	54	#	#			59						66					#
Form	Theme 3										Theme 4															
Phrase Structure																										
Tempo																										
Dynamics										<i>mp</i>										<i>mf</i>						
Meter/Rhythm																										
Tonality																										
Harmonic Motion	light hearted, high ww accomp										no accomp until 59, at 59, cl, basson, hn, euph take over long sustained notes					accomp almost countermelody in low ww, low brass,										
Orchestration	main melody in sax and horn, joined by high ww at 48										melody in cl, low winds, changes to alto sax at 59					high winds, t sax on melody										
General Character	accented and serious main melody, lighthearted, joyful accompaniment										leggiero non legato															
Means for Expression										separated, bouncy, fugue																
Conducting Concerns	cue sax and horn										cue tiered entrances, bouncy pattern															
Rehearsal Consideration	sax and horn should be dominant, ww need to back off in 45-47 until they pick up the main melody										it is easy to lose tempo at this section, keep vig metronome															



Composition In the Forest of the King, Mvt. 3  
Composer Pierre le Plante


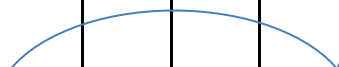


Measure #	73			#	#	#	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96		#		
Form							transition; hunting motive									Theme 1												
Phrase Structure																												
Tempo																												
Dynamics	<i>f</i>						<i>p</i>						<i>p</i>			<i>ff</i>												
Meter/Rhythm																												
Tonality																												
Harmonic Motion								high ww, tpts playful accomp, tbns rhythmic accomp in M 82										short downbeats in low ww and tuba, rhythmic accomp in tpt										
Orchestration	high winds, tpts on melody, t sax, hn, euph counter melody						low ww, euph, tuba, horn takes over in M. 82										high woodwind melody, countermelody in tbn euph, and tsax brings back non legato theme											
General Character																												
Means for Expression																												
Conducting Concerns	heavy accents in 77 and 78 lead to a false climax																											
Rehearsal Consideration	ilant and use a																											

Composition In the Forest of the King, Mvt. 3  
Composer Pierre le Plante


Measure #	99									#								124
Form	Coda																	
Phrase Structure																		
Tempo	accel. Poco a poco																	
Dynamics	<i>ffp</i>		cresc poco a poco															
Meter/Rhythm																		
Tonality																		
Harmonic Motion																		
Orchestration	tutti, ww and tpt melody, horn and tenor sax counter melody; return of hunting motive																	
General Character	race to the finish																	
Means for Expression	crescendo and accelerando poco a poco to the end																	
Conducting Concerns	accelerando and crescendo to end, cue tiered entrances																	
Rehearsal Consideration	be careful to measure out the accelerando so it is a balanced picking up of speed and volume																	

## **Appendix F - Score Analysis of *Yorkshire Ballad***





Composition Yorkshire Ballad  
Composer James Barnes

Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
<b>Form</b>	a1				a2				b				a3		
<b>Phrase Structure</b>															
<b>Tempo</b>	Adagio - legato e sostenuto														
<b>Dynamics</b>	<i>f</i>														
<b>Meter/Rhythm</b>	4_4														
<b>Tonality</b>	B-flat diatonic														
<b>Harmonic Motion</b>	moving 8th notes														
<b>Orchestration</b>	melody in cl, AS and hn				reduced orchestration, firsts only				cl, As, hn				reduced orchestration only		
<b>General Character</b>	smooth, melliflous, flowing														
<b>Means for Expression</b>	long, sustained phrases, slurred passages														
<b>Conducting Concerns</b>	Piece begins with a pick up, basic 4 pattern, be as smooth as possible, create <i>p</i> and <i>f</i>				guide releases										
<b>Rehearsal Consideration</b>	consider tone, sustained notes				create hills and valleys, graceful releases										

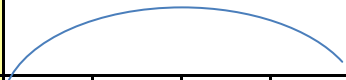
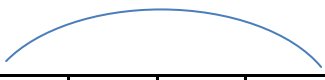
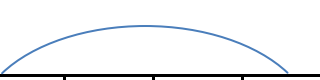
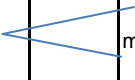
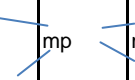

Composition Yorkshire Ballad  
Composer James Barnes

Measure #	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32
<b>Form</b>	a1				a2				b				a3			
<b>Phrase Structure</b>																
<b>Tempo</b>																
<b>Dynamics</b>																
<b>Meter/Rhythm</b>																
<b>Tonality</b>																
<b>Harmonic Motion</b>																
<b>Orchestration</b>	melody in flute one												horn, fl, ob solo			
<b>General Character</b>																
<b>Means for Expression</b>																
<b>Conducting Concerns</b>	cue flutes												cue hn, fl, ob			
<b>Rehearsal Consideration</b>	accompaniment should stay quiet and graceful												discuss balance and who is important at each stage. Who should be heard?			

Composition Yorkshire Ballad  
Composer James Barnes

Measure #	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48
Form									b				a4			
Phrase Structure																
Tempo	un poco piu mosso															
Dynamics												cresc	ff		diminuendo	
Meter/Rhythm												rallentando				
Tonality	E flat															
Harmonic Motion																
Orchestration	melody in brass and T sax				same orchestration											
General Character																
Means for Expression																
Conducting Concerns	cue trumpets								cue fl/ ob/ timpani							
Rehearsal Consideration	rehearse 2nd tpt w/ AS								make eye contact with timpani							

Composition Yorkshire Ballad  
Composer James Barnes

Measure #	49	50	51	52	53	54	55	56	57	58	59	60
Form	coda											
Phrase Structure												
Tempo												
Dynamics	<i>mp</i>			<i>mf</i>		<i>mp</i>		<i>mf</i>	diminuendo poco a poco			<i>morendo al niente</i>
Meter/Rhythm												
Tonality												
Harmonic Motion												
Orchestration												
General Character												
Means for Expression												
Conducting Concerns	very lightly and gently bring parts in and cut off. It should be smooth and flowing throughout.					get smaller and bring the ensemble down as far as it will go. Cut off when the flutes cannot play any longer						
Rehearsal Consideration	work on sustained tone, pitch and breath support											